THE NEW YORK DRAMATIC MIRROR.

Vol. XXV., No. 644. NEW YORK: SATURDAY, MAY 2, 1891. PRICE TEN CENTS.

HERBERT KELCEY.

AT THE THEATRES.

Palmer's.—Lady Barter.

[illegible]	John T. Sullivan
[illegible]	Hugo Toland
[illegible]	Thomas Whiffen
[illegible]	Herbert Carr
[illegible]	Charles B. Edwin
[illegible]	Beatrice Moreland
[illegible]	Etta E. Baker
[illegible]	Fanny Nelson
Lady Barter	Rose Coghlan

There can be no question as to Rose Coghlan's brilliant equipment for roles of the Forget-Me-Not order. She can reproduce the fascinating wiles and deceitful expedients of a dangerous adventuress with remarkable cleverness. It was presumably her preeminence in this line of characters that led her brother, Charles Coghlan, to write Lady Barter for her special benefit.

Mrs. Langtry has not been able to captivate London audiences in the title role—at least not to any pecuniary advantage, and it is extremely doubtful whether Miss Coghlan, who appeared in the title role of Lad. Barter for the first time in New York at Palmer's Theatre last Monday night, will derive the requisite box-office prosperity from the piece to encourage her to retain it in her stellar repertoire.

The play is too talky, so much so that even the scintillating methods of Miss Coghlan, the histrionic raciness of her leading man John T. Sullivan, and the general efficiency of her supporting company were unable to conceal its conversational tediousness. The wordy warfare between Colonel Pearce, a cool-headed man of the world, and Lady Barter, might be tolerated in a "three-volume" novel, but a three-act play requires something more in the nature of dramatic action. The latter ingredient, with the exception of the climax in the last act, is only forthcoming at spasmodic intervals. This is certainly a singular weakness in the present instance, considering that the piece was written by an actor of pronounced theatric temperament.

The plot does not offer anything especially novel in the development of the story. Lady Barter has ensnared a soft-headed and inexperienced youth, Lord Brent, into an offer of his hand in marriage. Colonel Pearce, knowing of her miscellaneous flirtations, and especially of her *liaison* with Lord Brent's father when still in the flesh, strenuously objects to any such matrimonial alliance. Lady Barter persists, however, and declares war to the knife.

After baffling the Colonel for several acts, she falls into a trap toward the very last. Lord Brent is induced to do a little eavesdropping, while my lady, through the prospect of inheriting a snug fortune, is led on by Colonel Pearce into the acknowledgment that she is no other than the notorious adventuress, Nellie Marshall. This brings Lord Brent to his senses, and as his father has actually bequeathed several hundred pounds to Lady Barter, she is quite willing to let the foolish lordling go.

Incidentally there is a love episode between Col. Pearce and Mary Brent, a sister of the aristocratic swain. The comedy is supplied by an explosive general and an epigrammatic Archdeacon, who pay amatory homage to the charms of Lady Barter.

Miss Coghlan brought all the brightness of her histrionic method and all the magnetism of her attractive personality to bear on the character of the captivating wanton. Her personation in itself was an unquestionable triumph, but she was too heavily handicapped with prolix dialogue to lift the piece into a dramatic success.

John T. Sullivan proved a capital foil as Col. Pearce. Indeed, it required an actor of exceptional merit to bring out the strong points of the role in the able manner in which Mr. Sullivan acquitted himself of this difficult task.

Thomas Whiffen and Herbert Carr presented amusing character sketches in their respective roles of Archdeacon Short and General Peters. The acting of Hugo Toland as Lord Brent was rather colorless, while C. E. Edwin acted creditably in the part of Wright.

Beatrice Moreland was seen to advantage as Mary Brent. The character is that of an unsophisticated young woman, who finds out in time that she is not cut out to adopt the coquettish methods of Lady Barter in dealing with the man of her heart.

Lady Barter was preceded by a one-act piece, by Wynn Miller, called Dream Faces, which was played for 250 nights at the Garrick Theatre, London. There is nothing in the piece to account for its popular acceptance abroad.

An ex-convict returns to the woman he has jilted to extort money from her, having ascertained that she has adopted and brought up his motherless child. He threatens to take his daughter away with him, but his better nature finally predominates, and he goes off alone, leaving the girl undisturbed in the belief that her father is dead, and that he was all that is noble, brave and good.

Arthur Dacre acted the role of the unworthy father with technical skill. It cannot be said, however, that his emotion was very moving to a Broadway audience. Amy Roselle struck a much more sympathetic chord in the part of Margaret.

Hugo Toland was inoffensive as Philip, while Bijou Fernandez as Lucy was neither good nor bad—she was simply uninteresting.

Niblo's.—The Beautiful Slave.

Romantic Drama in four acts. Produced April 27.

Walter Clay	James T. Edwards
Victor Clay	John Sutherland
Mark Mangle	Ernest Hastings
Booze	Harry Webber
Uncle Remus	Milt. G. Barlow
Clarisse	Lee Lamar
Clementina	Lillie Hall
Nicer Trix	Little Carrie Webber

A romantic play, entitled The Beautiful Slave, was produced at Niblo's last Monday evening.

In itself The Beautiful Slave possesses little intrinsic merit. Its story has been told before under various names, the main incidents of the present play having apparently been entirely suggested by those of Uncle Tom's Cabin.

Victor Clay, a noble-hearted but impecunious Southerner, is on the verge of bankruptcy. Among his slaves is a very beautiful girl named Clarisse whom he always cared for as a daughter. Walter, Mr. Clay's son, is in love with Clarisse, and the villain, Mark Mangle, is his secret rival. Mangle gets the judgment on the Clay estate into his own hands, and makes it a *sine qua non* that Clarisse shall go with the property.

From this situation the plot is unfolded. It thickens, brightens, thickens and finally brightens again and everything is satisfactorily arranged. The villain is worsted, and Walter and Clarisse are made happy.

Despite a thin story most loosely weaved, despite the fact that for want of proper rehearsal some of the company did not remember their lines, and that the horse on which Miss Lamar as the beautiful slave was to have made a most effective entrance refused stubbornly at the last moment to be led on the stage, despite all this a large audience watched the players patiently and with apparent interest.

There were interspersed throughout the different scenes a number of negro glees and dances, danced and sung by real coons, who were by no means the worst feature of the performance. If anything, the coons saved it from catastrophe. The dances were pretty and well done, though totally irrelevant. Why the slaves should be continually dancing, without rhyme or reason, while the master is going through the bankruptcy court, was not made quite clear.

But The Beautiful Slave is not much worse than many plays of its kind that succeed. One or two of the characters are fairly well drawn, particularly that of Booze, the lawyer. The dialogue is not very brilliant or the humor very original.

Lee Lamar although graceful in gesture and manner, hardly pleased us as the slave girl. Her voice is weak, and some of her lines were perfectly unintelligible.

Harry Webber was very good as the eccentric lawyer, and Milt G. Barlow gave a capital character sketch of an old negro servant.

James L. Edwards made a manly looking young Southerner, while Ernest Hastings would have succeeded better as the villain had he mastered his lines.

Daly's.—Rosina Vokes.

FREDERIC LEMAITRE.

Comedy in one act, by Clyde Fitch.

Frederic Lemaitre	Felix Morris
Pierre	Ferdinand Gottschalk
Madeleine Fleury	Emily Bancker

BARBARA.

Comedy in one act, by Jerome K. Jerome.

Ernest Norton	Grant Stewart
Dr. Finnicum	Ferdinand Gottschalk
Lillie	Emily Bancker
Barbara	Rosina Vokes

THE TINTED VENUS.

Farce in one act, adapted by W. C. E. Wilde.

Leander Tweedle	Felix Morris
Count Smuggle Off	Grant Stewart
Bill Braddle	Charles J. Bell
Professor Freemoult	Ferdinand Gottschalk
Adolphus Masherton	Courtenay Thorpe
Matilda Collum	Eleanor Lane
Ada Collum	Marion Kilby
Venus	Rosina Vokes

Miss Vokes and her company presented a change of bill at Daly's last Wednesday evening for the diversion of a large audience. The three short pieces comprising the programme were all new to this city.

Frederic Lemaitre was significant as testing Mr. Fitch's unaided powers as a playwright. It is a delicate little comedy, refined in sentiment, and replete with artistic humor and dainty, pathetic touches. The dialogue is written in a natural, unconventional vein, and the trifle is not wanting in action. Altogether, it may be said to belong to a higher plane of composition than Beau Brummel.

The piece is based on a fanciful episode in the life of Lemaitre, the French actor. A stage-struck girl comes to him to get his assistance in beginning a dramatic career. The artist thinks she loves him and consents to test her talent. He asks her to improvise a scene wherein a young wife returns home to find that her husband has deserted her for another woman. The girl attempts to play the scene, but does it so badly that the actor's temper is ruffled. Then he imagines a similar scene, with the parts reversed—the husband returning to discover that his wife has eloped—and he plays it with such power and pathos that the young aspirant realizes how sadly lacking she is in the essentials of dramatic success. She relinquishes her foolish ambition and goes back to her bourgeois sweetheart, François—whom she had intended to sacrifice in order to move in the theatrical sphere—leaving Lemaitre apostrophizing his loneliness.

Mr. Morris is a thorough, painstaking actor, whose methods are deliberately artistic; but his forte is *genre* work. He has neither the power nor the breath of style required for such a role as Lemaitre. His simulation of the most intense and rapidly changing emotions in Lemaitre's practical illustration of his histrionic resources, fell short of the author's requirements, and scarcely justified the impressions this object lesson is supposed to create upon the mind of the susceptible Madeleine. However, the characterization was well considered. That it failed to justify expectation was due to Mr. Morris' natural limitations.

Miss Bancker was charmingly girlish and ingenuous as Madeleine, and Mr. Gottschalk played the old valet skilfully. He is one of the best young old men on the boards.

Barbara is daintily written and contains some bright lines, but the plot is conventional, the sequence of events is highly improbable, and the heroine's sacrifice has less dramatic value than it might possess if the necessity for making it was clearly demonstrated. As it is, she chooses to voluntarily forego her inheritance and name for the sake of her brother when matters could be more satisfactorily adjusted without the slightest difficulty. Mr. Jerome's little pieces read better than they act, and Barbara is not an exception to the rule. The dialogue is spread out thin over a modicum of incident that has little action to relieve it.

As Barbara Miss Vokes shed the light of her quaint personality on the comedy scenes and played the serious passages with more feeling and earnestness than we had reason to expect from an actress whose talent lies in the direction of comic work. Her naturalness lent sincerity to the domestic atmosphere of the piece. Miss Bancker and Mr. Stewart were amusing as the young lovers, and Mr. Gottschalk was excellent as an eccentric old doctor.

The bill was finished by The Tinted Venus, a compressed dramatization of Anstey's uproarious book. Tweedle, the barber, is shown in the peck of trouble that follows the unwelcome vivification of the troublesome statue, and the farcical occurrences were given in the liveliest manner by Miss Vokes, Mr. Morris, Mr. Thorpe and the protean Mr. Gottschalk.

Palmer's.—The Money Spinner.

Lord Kengussie	W. H. Kendal
Harold Boycott	J. H. Barnes
Baron Croodle	J. E. Dodson
Jules Faubert	Seymour Hicks
Porter	H. Deane
Margot	Florence Bennett
Dorinda Croodle	Florence Cowell
Millicent Boycott	Mrs. Kendal

On Thursday evening, Mr. and Mrs. Kendal appeared in a revival of Pinero's delightful two-act comedy, The Money Spinner.

The piece was seen in the old Wallack days with Rose Coghlan in the part now acted by Mrs. Kendal; but, judging by the cordial reception given both artists and performance on Thursday evening, Mr. Pinero's dainty and clever little play has lost in nothing by the lapse of time. On the contrary, the story was unfamiliar enough to the majority of the audience for the occasion to partake almost of the nature of a first production.

The Money Spinner is the nickname of Millicent, the daughter of a notorious gambler and now the wife of Harold Boycott. To save her husband from disgrace, he having misappropriated ten thousand francs belonging to his employer, Millicent trusts to her old luck and invites Lord Kengussie, a former admirer, to play a game of ecarté. Yielding to temptation Millicent, finding she cannot win, begins to cheat, and at last Lord Kengussie perceives the fraud. He rises in disgust, but when Millicent tells him how she fell he pardons her and assists her husband himself.

Mrs. Kendal was charming as Millicent, clever in her comedy, truthful and consistent in the emotional passages. In the scene where Millicent confirms her deceit, another actress might have produced greater effect; she could not have appeared to be more sincere.

Mr. Kendal made a manly, handsome and sympathetic Lord Kengussie. J. E. Dodson contributed all the humor as the old gambler, J. H. Barnes was fairly good as the defaulting husband, and Seymour Hicks assumed very cleverly the part of a French detective. Florence Cowell and Florence Bennett were seen in minor parts.

The Money Spinner was followed by S. Theyne Smith's comedietta A Happy Pair, in which Mr. and Mrs. Kendal played with their accustomed spirit.

Union Square.—The Henrietta.

On Monday night, a superior audience filled the Union Square Theatre to attend a performance of The Henrietta.

The important role of Nicholas Van Alstyne, formerly enacted by W. H. Crane, was played by George S. Woodward in a very able manner. By turns he exhibited the unscrupulousness of the Stock Exchange speculator and the genuine affection for his family with equal fidelity to nature. In some respects his use of facial expression might be criticised as somewhat exaggerated and the corresponding sense of humor intended by it slightly strained, but in these days of expressionless "society parts," the error, if it be one, is on the side of artistic action, and is a refreshing substitute for studied vapidity. One passage of George Woodward's acting, that in which Van Alstyne is speechless with grief and rage at the discovery of his son's plot to ruin him, was of the highest order of excellence, and held the audience breathless.

Dr. Wainwright was played by Edward J. Radcliffe stiffly and with a monotony of delivery which was unsatisfactory.

Stanislaus Stange in the role of Nicholas Van Alstyne, Jr., presented an artistic and finished study of the treacherous, heartless speculator. His death-scene was painfully realistic.

The Bertie of Stuart Robson was in the usual style of the distinguished comedian. His comic character work in this role has been so frequently referred to that it calls for no special criticism in the present instance.

Franklin Reglid caricatured the English lord, Trelawney. Joseph B. Eversham, as the unctuous and worldly-minded spiritual shepherd, the Reverend Murray Hilton, was admirable. George A. MacIntyre played Flint, the broker, with a felicitous naturalness. John L. Wooderson as Musgrave gave an able, well sustained interpretation of the part.

Mrs. Waldron as Mrs. Opdyne was admirable in all respects. Olive May played Agnes with graceful charm. Amy Busby as Lady Trelawney was pleasing and natural. Eugenia Lindeman in the part of Rose Van Alstyne fell into the inartistic fault, "overacting."

Windsor.—The Butler.

One of the best farce-comedies ever seen on the East side was presented by Lydia Thompson and a company of clever people to a highly enthusiastic audience at the Windsor on Monday last. The only Lydia was as sprightly and chipper as ever.

The piece was reviewed at length in these columns when it was first presented in New York. Among other entertaining people the supporting company includes Joe A. Ott as the modest man, Max Miller, Thomas J. Grady, R. S. Nodine, Jr., Sherman Wade, Jessie Barcher, Annie Carter and Blanche Arkwright.

Next week, The Spider and the Fly.

Tony Pastor's.—Variety.

For those who prefer their variety entertainment straight, without the adulteration of a flimsy plot and the *distrait* brand of farce-comedy, the bill presented at Tony Pastor's this week is well worthy of commendation.

The cast embraces the names of many of the popular performers to be seen at this house, and one or two new-comers are added to the list.

Morrissey and Proctor gave a graceful exhibition of soft shoe dancing on Monday night, and Robert Hewlette offered some remarkable feats of wire-walking and balancing.

Lillie Western, the girl that can make a banjo talk, proved wonderfully clever. Lottie Gibson continues her popularity as a singer, and received much applause.

Marguerite Fish, assisted by Charles Warren, appeared in a musical travesty, and Harry Kennell and Frank Bush brought down the house with their comicalities.

Grand.—Natural Gas.

The exhilarating influence of Natural Gas on the risibilities of a large audience was manifested at the Grand Opera House on Monday night.

This farce-comedy is one of the broadest of its class, and while it possesses little of actual merit, it is, nevertheless, rendered highly amusing by the grotesque antics of Eddie Girard and the unctuous humor of Henry Donnelly, assisted by several lively comedians and a bevy of pretty girls.

In the third act Millie Price-Dow introduced a high kicking dance to the evident satisfaction of the spectators. Among the other specialists whose "turns" seemed to please were Pete Mack, J. W. Myers, Sagor Midgly and E. Snitz Edwards.

Work and Wages, a new melodrama, will be produced at this house for the first time, next week.

Broadway.—Fedora.

Fedora has been revived by Fanny Davenport for the last week of her engagement at the Broadway Theatre.

Miss Davenport's interpretation of the role of Princess Fedora is known by this time to almost everybody. Her acting last Monday was as powerful and as realistic as ever. The audience was moved by the strong scenes in the last two acts, and it called the actress before the curtain several times.

Melbourne MacDowell's Loris Ipanoff was a conventional but manly performance.

The others in the cast recited their lines without much appreciation.

Jacobs'.—The Bottom of the Sea.

Jacobs' Third Avenue Theatre was well filled Monday night, the attraction being W. A. Brady's scenic production of the Bottom of the Sea.

The cable ship and other scenes proved very realistic.

J. M. Brophy as James Norton, George P. Webster as Alexis Banalli, Eugene O'Rourke as Barney Doyle, and Minnie Lee as Emile Le Brun were very good in their respective characters.

Next week, The Clemenceau Case.

Koster and Bial's.—Variety.

An unusually good entertainment is provided at Koster and Bial's Concert Hall this week and on Monday night the house was filled in every part.

The programme includes such well-known specialty artists as Dutch Daly, F. W. Dale, Weston Brothers, Stebb and Trepp, Napier and Marcello, horizontal bar performers. Adam's Temptation still remains in great favor, and to say anything except in praise of Carmencita's dancing would be libelous and rank heresy.

At Other Houses.

Betrothed is in its last week at the Garden Theatre.

This is also the last week of The Nominee at the Bijou.

Old Heads and Young Hearts is still a popular attraction at the Lyceum.

Souvenirs are to be distributed at the fiftieth performance of Mr. Wilkinson's Widows at Proctor's on May 4.

The farce-comedy funniments of James T. Powers in A Straight Tip continue to amuse large audiences at the New Park.

The two hundredth performance of Poor Jonathan and the annual floral night were simultaneous events last (Tuesday) night at the Casino, where Apollo, or the Oracle of Delphi, is underlined for production on May 7.

The fiftieth performance of The Power of the Press will be made the occasion of a souvenir celebration at the Star on Friday evening. The metropolitan run of this piece closes there on Saturday night, and will be succeeded next Monday by the production of The Envoy, with James O'Neill and Louis James in the leading roles.

The prosperous run of Alabama will be unavoidably suspended by an iron bound contract to produce The Merchant at the Madison Square next Monday night.

With the exception of the riotous rumpus of the Columbia College boys last week there has been nothing to mar the propitious run of Reilly and the 400 at Harrigan's.

W. J. Scanlan delighted a large audience with his impersonation of the Irish lad in Myles Aroon at the People's on Monday night.

E. W. Allen and Professor Walter Dauphin joined the Spooner Comedy company in Des Moines.

THE HANDGLASS.

BIG ELIZA, who measures 112 inches round the chest and 37 round the arm, is announced as "one of the curios" at a local museum. Eliza certainly might be called a good all-round curiosity.

† † †

THE farce Two of a Kind is said to contain a plot "visible to the naked intellect."

† † †

THE MEETING OF THE MICROBES.

A Grip Microbe met a Smallpox Germ
Once on a rainy day.
And the grasp of their hands was warm and firm,
The light of their eyes was gray.
They talked quite wisely about the weather,
And then—what do you think?
They strolled off arm-in-arm together
And went and had a drink!

† † †

COMEDIAN FRANCIS WILSON is astonishing the natives at New Rochelle with the Summer home he is building there. It is said that the wooden tiles for the floors come down done up in silver-foil and packed in sawdust.

† † †

CAMMEYER is becoming American. She has the grip.

† † †

A CRANK says that Ibsen's admirers are found only among feminine men and masculine women.

† † †

WHAT is fame, after all? Henry M. Stanley's little Zanzibar boy Sardi was kicked downstairs by one of the ushers at a California theatre on account of his color. The Californians, evidently, do not want any Umslopogus in theirs.

† † †

PHYSICIAN.—"Mr. Oldboy, you may live ten years more if you will only give up brandy."

MR. OLDBOY.—"What would be the use of living?"

† † †

A GERMAN actor was playing Hamlet the other day at an English theatre, when suddenly some of the scenery fell upon him. Even scenery will resent being chewed, once in a while.

† † †

ENGLISH dramatists suggested that the death scene in The Henrietta be cut out during its production on the other side. Stuart Robson cabled, however, that he will "shoot the dramatist on sight who dares to cut out a single comma."

† † †

A QUESTION.

Over and over again,
On matter which way I turn,
I always can find in the book of life
Some lesson I have to learn.

The pretty girls are false,
The ugly ones are true,
Now, in such a case, may I ask with grace,
What is a fellow to do?

† † †

THE operatic comedians of the Casino have organized a bicycle club—pronounced with a long "y"—and turn out each afternoon robed in lavender and blue. They say it is worth a dollar-and-a-half to see Gus Kerker flash by in those rainbow hues.

† † †

AT a recent benefit an enthusiastic reporter wrote that "the Japanese acrobats tumbled their prettiest."

† † †

EDGAR W. NYE has written a play. But then his fall was predicted some time ago.

† † †

DOROTHY DORR is said to have made a ten-strike as Mary Dempsey in Davis' play of Diamond Deane. There's luck in the big, big "D" sometimes.

† † †

LINES TO A STAR.

Be still my heart! Though down the street
I hear the patter of her feet,
The rustle of the silken dress
That clothes her dainty loveliness,
I still must love her from afar
Like some celestial, beauteous star
That in the firmament doth soar.
I'm but the man who minds the door;
She would not list my eloquence,
Her smiles she even would deny,
And so I sit upon the fence
And see proud Cleopatra pass by.

† † †

MRS. WAYOUTE.—"My dear, you will have to excuse me from accompanying you to see that new farce-comedy to-night."

MR. W. (*tearfully*).—"Not much! I have secured seats. Do you think I intend to go down there and suffer alone?"

† † †

THE dark side of a Great City. The East side on Saturday night.

† † †

MRS. BARRYMORE is going West for rest and change. It is to be hoped that her experience will not be like Colonel Ingersoll's, who, when he returned from a similar health-seeking journey declared that the waiters had gotten all the change and the hotel men the rest.

† † †

CAN an actor be said to "know the ropes" when he has studied his lines?

† † †

HATTIE HARGRAVE is still a friend of Patti, so the Western papers say. There's nothing like a Western paper for following a thing up to its bitter end.

† † †

AN enthusiastic actor, who had hard luck in securing an engagement, wrote home: "I have been stuck in the mud for a long time, but now I have mounted the wave of success, and before long you will see me coming in on its crest, sipping the foam."

OPEN TO ALL COMPANIES.

H. H. Jacobs, the business manager of the Greenwall Grand Opera House, New Orleans, and of the Texas and Lone Star Circuit, said to a MIRROR reporter:

"Mr. Greenwall will be at Taylor's and Randall's Exchanges on Tuesday of next week. He wants it to be distinctly understood, through THE MIRROR, that the report that he will not book attractions in Texas that have played at other than his own theatre in New Orleans, is false. He has open time for all first-class companies that choose to apply.

"The theatrical business in Texas during the past season has been the best known. All the theatres in that region are now closed. Mr. Greenwall's theatre in New Orleans has been open thirty-one weeks, playing combinations. That's the longest combination season on record in the State."

MANAGER BAKER'S PLANS.

George A. Baker talked with a MIRROR reporter yesterday about his plans for the coming season.

"This will be my fourteenth season," said Mr. Baker, "and I think I have shown satisfactorily what can be accomplished by giving the public high class comic opera at popular prices."

"Was your last season profitable?"

"Very, and everywhere we went the company seemed to please. We didn't get a single adverse notice from the papers. Next year we hope to do better still."

"Where did you do the best business?"

"On the New England circuit."

"Any new people engaged for next season?"

"Yes, there are Minerva Dorr, Ethel Vincent, Marie Dressler, Agnes Larkin, William Wolff, Joe Arnaud, Arthur Wooley, Carl Alberte, H. J. Mathews, Frank Ranny and A. G. Arnold. I still want a few more good people."

"Where will you open?"

"We begin a Summer season at the Euclid Avenue Opera House, Cleveland, on May 25."

ST. LOUIS' NEW THEATRE.

St. Louis is to have a new theatre.

The Hagan will be its name and it will, it is said, eclipse in architectural elegance and grandeur all other places of amusement in St. Louis.

The Hagan Opera House Company is a young organization, but a very live one. O. L. Hagan, the president and treasurer, after whom the theatre is named, is completely wrapped up in the enterprise.

The work of construction will be conducted by Architect McElfatrick. The estimated cost will be $150,000.

The new building will be of pressed brick, with stone facings and trimmings. It will be five stories high, the Pine Street side being the business side, with five stories and fifty-five offices, while the Tenth Street side will show the main face of the theatre. On the corner will be a 150 foot clock tower.

St. Louis will have reason to be proud of its new Opera House.

MR. PALMER'S ACTORS ON TOUR.

A. M. Palmer's Madison Square company will open its Western season in July. Before going to San Francisco, the company will play in Seattle, Portland and Tacoma, as it did with success two Summers ago.

Alabama will be presented in San Francisco at the Baldwin Theatre in August. Models for the scenery will leave New York next week.

The tour will include only the large cities. On the return trip the company has been asked to open the opera house now being built in Omaha by Manager Boyd.

The Union Pacific Railroad Company is building a car to transport the actors. It will be called "Alabama."

THE REVUE D'ART DRAMATIQUE.

The *Revue d'Art Dramatique* for April 15 has just been received at this office. It contains several articles of interest.

M. Armand Lods speaks of "The Curiosities of the French Stage." Lucien has an amusing satire on the present dearth of plays. George Bourdon contributes an interesting letter on dramatic art in Greece, and Harrison Grey Fiske has a paper on the condition of the theatre in America. The usual criticisms, musical and dramatic, make up the rest of the contents.

The *Revue d'Art Dramatique* is an admirably edited periodical, and invaluable to see at a glance what is going on in the French capital.

NOTES OF NEW THEATRES.

In the annual report of the Mayor of Raleigh, N. C., to the Board of Aldermen, that official has recommended that the city government erect an auditorium and opera house, and it is thought that the recommendation will be acted upon in a few months.

It is now stated as a fact, that Atlanta, Ga., is to have three theatres—De Give's, on Marietta Street, De Give's, on Peachtree Street, and another on Edgewood Avenue. The third, it is reported, will be erected by Mayor T. J. Cunningham and persons from Savannah.

The Chamberlin Investment Company, of Fort Worth, Texas, contemplates erecting a Summer opera house at Arlington Heights, one of the suburbs of Fort Worth. No definite arrangements, however, have yet been made.

Just as the plans for the new opera house at Waco, Texas, were completed, the projectors of the enterprise sold their lot, and the new theatre will therefore be built in a new location, necessitating considerable delay in the changing of the plans.

The new opera house at Buena Vista, Va., is almost completed, and S. N. Acree has become the manager. The house is handsomely fitted up and it is probably one of the coziest theatres in Virginia.

A company is reported as being organized at Belton, Texas, for building a three-story opera house, 50x80 feet in dimensions, to cost $15,000.

At Amarillo, Texas, the Amarillo Improvement company has perfected its arrangements for erecting an opera house, two stories in height, 60x100 feet in dimensions.

Plans have been prepared for rebuilding the opera house recently burnt at Winchester, Ky. It is to be three stories in height, and 80x90 feet in size. W. A. Attersall is interested in the project.

THE "MUSICIAN" SUSPENDS.

The *American Musician* has suspended publication. Last Saturday, instead of the usual number, the subscribers received a printed circular, signed by J. Travis Quigg, in explanation of the paper's non-appearance.

Mr. Quigg denounces his late associate editor, John C. Freund, in unmeasured terms, accuses him of over-drawing his accounts and of being responsible for the recent "extravagant step in moving to the Lincoln Building at a great increase of rental." This was done, says Mr. Quigg, on Mr. Freund's assurance that the woods were full of "suckers," and that by removing to better quarters the paper's stock could be disposed of more readily.

To those who have hitherto been under the impression that the study of music was its own reward, Mr. Quigg's letter will prove interesting as well as amusing.

HE WILL STICK TO UNCLE JOSH.

Denman Thompson was seated in the private office behind the scenes of the Academy of Music when a MIRROR reporter accosted him.

"I am about to leave New York for a long while," said the actor. "My outing at the Academy is over. The Old Homestead will open on Sept. 14 at the Boston Theatre, for a run of three months. Then I shall go to Providence, Brooklyn for a month, Philadelphia for seven weeks, and Chicago for two months. The season of 1892-93 I shall appear in The Old Homestead for the entire season, during the World's Fair."

"Have you any thought of appearing in any other piece than The Old Homestead?"

"Not the slightest."

A PALPABLE HIT.

Helen Barry has taken Boston by storm with A Night's Frolic. The piece made an instantaneous hit on the opening night at the Park Theatre. Such uproarious laughter is seldom heard in a theatre as resounded in the Park that evening.

Helen Barry, in the dual character of the widow and the French chasseur, made a decided personal success, receiving many curtain calls. In the costume of the young officer she captivated the house, wearing the uniform with a dashing swagger that could not have been improved had she been to the trousers born. Her comedy acting is described as delightful, and the American public has never before seen her to such advantage. The supporting co. is far above the average order of excellence.

The critical Boston press rarely extends such warm and unanimous approval to a new production as it has extended to A Night's Frolic. There has not been a dissenting voice.

The receipts began jumping on the second night, until before the close of the week the audiences were testing the capacity of the house. The advance sale on Monday was reported to be very large owing to the pronounced success of the production.

The Park Theatre management has made Miss Barry an offer to extend the original five weeks' engagement to seven weeks, offering to buy off the attractions booked for the additional fortnight, but Miss Barry has a steadfast aversion to playing in warm weather, and the proposal consequently has been declined.

Frank W. Sanger, who visited Boston to see the play and attended three performances, speaks enthusiastically of its success. Applications for time are reaching Miss Barry from the best theatres all over the country. The news of a remarkable success like hers travels fast.

THE PRINCE AND PAUPER TOUR.

G. W. Lynch, who has been attending to the managerial interests of Daniel Frohman's Prince and Pauper company, gave a MIRROR representative the following particulars of the company's tour:

"Our season opened in Denver on July 28," said Mr. Lynch. "then we played straight through to San Francisco. The tour next took us through Southern California and up to Seattle. After that we filled our various bookings West and East until we finally closed a most successful season at Providence last Saturday. We were out forty weeks and traveled in all fully 15,000 miles.

"Elsie Leslie only missed one week, and that was unavoidable, owing to a severe attack of tonsilitis. She is said to be the strongest matinee card in the profession. At the National in Washington she played to the largest matinee house they have had there in three years.

"Elsie is to spend the Summer at Lake St. Catharine, Vt., where her mother has purchased a delightful little Summer place for her. Our little star has a bank account of over $25,000, which she has earned by her stage performances. She is to star again next season in The Prince and Pauper under Daniel Frohman's management."

THREE New York stock companies will appear in rapid succession at the Baldwin Theatre in San Francisco, beginning in May. The companies are Daniel Frohman's, A. M. Palmer's and Charles Frohman's.

REFLECTIONS.

LOTTA has taken a cottage at Long Branch for the Summer.

H. S. TAYLOR says that he will have the improvements in his Exchange building completed by May 4.

THE WIFE company closed season in Brooklyn last week.

CHARLES FROHMAN'S company in Men and Women played such a successful engagement in Chicago that numerous dates have been cancelled so that on its return from California it can remain five weeks in Chicago, presenting Men and Women and, for the first time, Henry C. DeMille's new play, The Lost Paradise.

MINSTREL companies in the East are reported to have played to wretched business the past month.

THE Runaway Wife company closed season in Brooklyn last week. A special company is now being organized to present the play on a three weeks' tour of Canada.

THE Hungarian band will furnish melody on the Casino roof-garden this Summer. The garden will be opened next month, weather permitting.

JAMES O'NEIL promises an elaborate production of The Envoy. E. J. Swartz's new play that is to be seen next week at the Star. The cast will include Louis James, Myron Calice, Frazer Coulter, Harold Russell, Mattie Earle and other well-known players.

KING KALIKO will be seen at the Academy in June after the run of Home, Sweet Home.

MRS. KENDAL has accepted a one-act play, written by Minnie Maddern Fiske, entitled Not Guilty. The scene is laid in Louisiana.

FRANK SANGER was in Boston on Friday last to see a performance of A Night's Frolic at the Park. He has secured the rights for England. The play will be given at an early date by Willie Edouin in London.

OWING to the fact that out-of-town managers are not willing to cancel dates for the production of U and I, George W. Lederer announces that this will be the last week of the farce-comedy at the Standard. Dan'l Sully in The Millionaire will follow.

CHARLES PAGE, Viola Clair and Teckla Morton have been engaged for W. T. Carleton's Opera company.

EMMA SHERIDAN-FRYE and Mary Shaw were guests of the New England Women's Press Association at the dinner given in honor of Mrs. Annie Besant in Boston on April 24.

BEFORE it was presented at Palmer's several changes were made in Lady Barter. The character of the adventuress was slightly altered with a view to making it sympathetic.

THE benefit for the Free Kindergarten at the Madison Square on Monday afternoon was a successful and "swell" affair. Noted amateurs furnished the entertainment.

THE benefit of Treasurer Rice, of the Standard, will take place on May 17.

WILSON BARRETT'S Four Legged Fortune is to be produced this week.

ANNIE WARD TIFFANY, who closed her season on Saturday, has had a prosperous tour of thirty weeks, and her new play, The Step-Daughter, has proved a success. Her route for next season, beginning Sept. 14, is more than half filled. She has retained most of her company. Miss Tiffany, with her husband and niece, are now at their Summer home on Buzzard's Bay, Mass.

GRACE CHASE, Florence Barry and the Manhansett Quartette have been engaged for John C. Rice's Knotty Affair company, which will begin its tour May 4.

THEODORE HAMILTON has been engaged by Charles Frohman.

JULIA GLOVER, Beatrice Tiffany, Rena Ferris, Miss Lorraine and Charles E. Borgman, have been engaged by Marks and Norman for Nellie McHenry's company.

THE Marie Greenwood Opera company is said to be making a great success of its present tour. The principal members of the company have made hits. Miss Greenwood expects the present success will double her pecuniary prospects for next season.

THE 327th anniversary of Shakespeare's birth was celebrated as usual on April 23 at the Edwin Forrest Home, Holmesburg, Pa. The celebration was marked by an entertainment in which many professionals took part. Francis Wilson, Marie Jansen, Otis Skinner, Maud Pleasants and Howard Kyle appeared.

O. H. SHEPPARD, treasurer of the Toronto Grand Opera House this year, will be the acting manager of the Dr. Bill company next season. His father, O. B. Sheppard, has purchased from T. Henry French the rights to present the comedy-farce in the United States and Canada.

ARTHUR'S Clemenceau Case company will close season in Brooklyn on Saturday.

THE LIMITED MAIL opened to a large house at Milwaukee on Sunday night, according to a dispatch received Monday.

ROBERT MANTELL will present at the Lyceum Theatre on June 1 a one-act comedy called A Lesson in Acting. The piece is said to be strikingly similar in the drift of its sentiment and in its characters to Clyde Fitch's Frederic Lemaitre.

IT is probable that Alabama will inaugurate the next regular season at the Madison Square.

J. E. FINN, the property man of the Union Square and Standard Theatres, staged a production of O'Dowd's Neighbors last week at Amusement Hall, Blackwell's Island. The audience was composed of lunatics. Would it not be a good idea to stage other contemporaneous farce-comedies for the benefit of the same audience?

A CYCLORAMA of Niagara will shortly replace the Battle of Gettysburg.

THE Tinted Venus, Frederic Lemaitre and Barbara, have been satisfactory at Daly's, and Rosina Vokes has not yet hauled upon the date of a change of bill.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.
Managers' Directory cards, $5 per one for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
*Reading notices (marked ***) 50 cents per line.*
Advertisements received until Monday evening.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 43 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 37 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 43 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - MAY 2, 1891

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE NOMINEE, 8:15 P. M.
BROADWAY THEATRE—FEDORA, 8:15 P. M.
CASINO—PUNCH INDIVISIBLE, 8:15 P. M.
DALY'S THEATRE—ROSINA VOKES, 8:15 P. M.
FOURTEENTH ST. THEATRE—THE DONAGH, 8:15 P. M.
GARDEN THEATRE—BETROTHED, 8:15 P. M.
GRAND OPERA HOUSE—NATURAL GAS, 8:15 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8:15 P. M.
H. C. JACOBS' THEATRE—BOTTOM OF THE SEA, 8:15 P. M.
KOSTER AND BIAL'S—TERRY AND CARMENCITA, 8:15 P. M.
LYCEUM THEATRE—OLD HEADS AND YOUNG HEARTS, 8:15.
MADISON SQ. THEATRE—ALABAMA, 8:30 P. M.
NEW PARK THEATRE—A STRAIGHT TIP, 8:15 P. M.
PALMER'S THEATRE—ROSE COGHLAN, 8:15 P. M.
PEOPLE'S THEATRE—W. J. SCANLAN, 8:15 P. M.
PROCTOR'S THEATRE—MR. WILKINSON'S WIDOWS, 8:15 P. M.
STAR THEATRE—THE POWER OF THE PRESS, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8:15 P. M.
UNION SQUARE THEATRE—THE BENEDICTS, 8:15 P. M.

ONE POINT OF SUPERIORITY.

INADEQUATE as are the provisions of our copyright law to protect dramatic authors, the statute is nevertheless broader and better in one respect than the copyright law of England.

In this country the author of a book is able to reserve all rights in it, including those of translation and dramatization; but the English author is denied this privilege.

OUIDA, the novelist, has recently published a protest against the defective law that permits the first-comer to dramatize her books.

Not only is this form of piracy freely permitted, but the dramatist acquires all rights in the stage version of the appropriated story and can invoke the law to prevent the author from producing a dramatization of his own work.

We have not much to be proud of in connection with our copyright law; but we can at least claim the advantage in this one particular.

MUSIC HAS WON THEM.

SPECULATING on the causes of the shortening of the regular dramatic season in this city year by year, the *Spirit of the Times*—a keen observer of the theatrical field—says: "A factor not sufficiently considered is the transfer of a large proportion of the public interest from the drama to music. During the past ten years the musical progress of this country has been miraculous, and the decline of the drama during the same period has been marked."

Although the rapid increase in the number of our theatres—an increase proportionately greater than the increase in population—may have exercised a perceptible influence on the abbreviating of the dramatic season, we believe that the cause advanced by our contemporary has had even more to do with it.

The musical public of New York has grown remarkably of late. Thousands of people patronize the opera and concerts that never enter the doors of a theatre. And in the degree that musical culture has progressed, dramatic culture has decayed.

It would astonish many of our managers did they know the intense interest that is manifested in music by the best classes of our citizens. SEIDL, DAMROSCH, THOMAS and their congeners have lured them to the concert-room, and that is doubtless one of the principal reasons why the public for genuinely artistic dramatic representations has diminished to such an extent that the higher forms of theatrical production have become risky pecuniary speculations.

These people have transferred their allegiance to music because they appreciate and can get the best music, played by the finest musicians in the world. It is not often that the theatre gives them the best plays, acted by the finest actors in the world. And so it is that the playhouse is given over to those that demand from it only the lightest of unintellectual pleasure.

If the drama could win back the multitude that has deserted it for the sister muse we would hear no more complaints of a lack of support for worthy performances.

PERSONAL.

PALMER.—Manager A. M. Palmer and his family will go to their beautiful country seat at Stamford for the Summer this week.

LANGTRY.—Mrs. Langtry receives a salary of $250 a week from Augustus Harris to play in his revival of Formosa.

FERNANDEZ.—The statement that Bijou Fernandez has signed a contract to star next season is emphatically denied by Mrs. E. L. Fernandez.

MARSDEN.—Mrs. Frederick Marsden is recovering from a severe attack of the grip.

WILDER.—Last week Marshall P. Wilder appeared in Baltimore with Kellar, who paid him $525 to appear ten minutes nightly. It was the first time Mr. Wilder filled an engagement of that kind, and the result of the experiment proved highly successful. He will sail for England by the *City of New York* on May 13.

LEAROCK.—Gilberte Larock has been especially engaged for the Summer season with the Wilbur Opera company.

MATHEWS.—Brander Mathews sailed for France on *La Bourgogne* last Saturday.

BARRETT.—In spite of all reports to the contrary, Wilson Barrett will come to this country next season. Mr. Barrett, not long ago, denied that he was coming, but since then he has changed his mind. He cabled, last week, to Clark Sammis, his American representative, to book a tour at once. He will open on Jan. 4 at the Philadelphia Park Theatre in his new play, Father Buonaparte.

WINGATE.—Charles E. L. Wingate has a comprehensive article on the "Cleopatras of the Stage" in the May number of the *Cosmopolitan*. It is illustrated with a number of character portraits.

MARLOWE.—Julia Marlowe has been suffering from acute tonsilitis. Her physician has performed successfully the operation of cutting out her tonsils. Neither the treatment nor the operation interfered with the star's engagements.

TAYLOR.—Harry S. Taylor was elected, at the last meeting, a member of the Players' Club.

PAGET.—Ffolliott Paget, who has been playing the character of Aunt Jack on tour, will sail for England in a fortnight.

OTERO.—Otero sailed for France last Saturday.

WOODRUFF.—Henry Woodruff, the juvenile actor of the Madison Square company, who originated the part of Lathrop Page in Alabama, will be a member of Nat Goodwin's company next season.

BEANE.—George A. Beane, whose success as Cy Prime in The Old Homestead was second to Denman Thompson's, will create the leading character part in Home, Sweet Home.

BEAUDET.—Louise Beaudet will appear in Apollo, the Oracle of Delphi at the Casino.

STUART.—Clinton Stuart has nearly completed his new comedy-drama.

HILLIARD.—Robert Hilliard, who is playing the part of Evelyn in All the Comforts of Home, on tour, has received a proposal to continue in the part next season.

SHERWOOD.—Grace Sherwood has been engaged for the California tour of The Limited Mail.

ARTHUR.—Julia Arthur will star next season in Lorine, the play by Alice E. Ives, of Detroit.

DREW.—The bright articles signed "Margery Daw," in the *Daily Continent*, are written by Grace Esther Drew, a clever young actress, who has been seen in several productions in this city. Miss Drew is the society editor of the *Continent*.

SAUNDERS.—John Saunders writes to say that the statement that he has been engaged for Milliken's Opera company is incorrect.

ABBOTT.—Marion Abbott has been engaged for The Soudan company next season. She will play Cora, the Adventuress.

ANDRUSS.—Bert Andruss, a member of the Brooklyn Melpomene Dramatic Society, will go on the professional stage next year.

COWARD.—Edward Fales Coward, the dramatic critic of the *Evening Sun*, is now devoting some of his time to writing on baseball affairs.

COOKE.—Edward G. Cooke has been engaged to look after the advertising interests of the spectacular production, King Solomon, or the Destruction of Jerusalem. Mr. Cooke has been the business manager for the past four seasons of Bolossy Kiralfy's attractions.

AUSTIN.—Samuel C. Austin, the dramatic critic of the *Evening Telegram*, sailed for Europe last week, having obtained a six weeks' leave of absence. He will spend most of his vacation in London and Paris.

FULLER.—Edward Fuller, the able critic of the Boston *Post*, has contributed an article on Julia Marlowe to the forthcoming work, "Actors on the American Stage."

FORMAN.—Allan Forman, the editor of *The Journalist*, has gone to Europe for rest and recreation. During his absence his paper is being edited by Mrs. S. S. Conant.

CHATTERTON.—Charles Chatterton, Henry E. Abbey's secretary, is recovering slowly from the hemorrhages which attacked him on Monday of last week.

HERBERT KELCEY.

Page 1.

The portrait of Herbert Kelcey, presented on the title-page of this issue of THE MIRROR, is engraved from an excellent photograph made by Sarony.

Mr. Kelcey is the most popular leading man connected with the New York stock companies. He has many friends and admirers among the patrons of the Lyceum Theatre, while he is the ideal of the matinee girl, collectively considered.

He is a handsome young man, whose speech and manners denote gentle breeding. It is due to his fitness for the atmosphere of society plays, rather than to any special histrionic power, that Mr. Kelcey has succeeded in becoming a metropolitan favorite. His methods have shown improvement during his protracted engagement in the Lyceum company, and he can be relied upon always to play a part satisfactorily that comes within the boundaries of his dramatic limitations.

Mr. Kelcey personally possesses many amiable qualities. He lives quietly, dresses like a "swell," is fond of his home, and pursues the even tenor of his professional way with dignity and decorum.

He came to this country from England to play juvenile parts in Wallack's stock company, joining the organization simultaneously with Osmond Tearle, Gerald Eyre and William Elton. Of that batch of English visitors he is the only one remaining. Tearle is starring on the other side, Eyre is dead, and when Elton was last heard from he was in Australia.

Mr. Kelcey went from Wallack's to the Lyceum, where he has since served continuously as *jeune premier*.

LADIES' DAY AT THE PLAYERS'.

The handsome rooms at the Players', on Gramercy Square, were enlivened by many women in Spring gowns on Thursday of last week.

It was Ladies' Day, and the members had sent out six hundred invitations. The arts, the professions and society were represented.

Among those present were Annie Robe Griswold, Brander Matthews, Everet J. Wendell, Rose Hawthorne Lathrop, Georgia Cayvan, A. M. Palmer, Hamilton Bell, Robert Mantell, Stanford White, Henry Miller, Eleanor Carey, Frederick Bond, Clara Louise Kellogg, Mrs. Clarence Lyman Collins, Mrs. W. J. LeMoyne, Mr. and Mrs. Kendal, Joseph Holland, Mr. and Mrs. Thomas Whiffen, Effie Shannon, Laurence Hutton, Alice Laurence, Rankin Duval and E. M. Holland.

EIGHT O'CLOCK TOO EARLY.

Eight o'clock is too early an hour to begin dramatic performances in New York. It leaves a man of business insufficient time to dress and dine, while for fashionable folk who linger at table it is equally inconvenient. The result is that the early comers are disturbed for nearly a half-hour after the rising of the curtain by the late arrivals, while the actors are disconcerted by the banging of seats, the shuffle of feet, and the annoying rustle of programmes.

In the popular theatres the early hour does not matter so much, for it does not especially collide with the habits and customs of their patrons. In the fashionable theatres, however, it is a source of complaint, not loud but deep, among persons in the audience.

At eleven theatres the performance begins at the unseasonable hour of eight, viz.: Daly's, Harrigan's, the Grand Opera House, Academy, Amberg's, Tony Pastor's, Niblo's, Windsor, Star and Broadway. At all the others—except the Madison Square, which begins at half-after eight—the advertised hour for beginning is a quarter past eight.

Two hours-and-a-half is long enough for any ordinary play to run, and with the present facilities for making changes of scene there is no reason why the audience that is seated at 8:15 should not be dismissed at 10:45. At all events, eight o'clock is too early—fifteen minutes at the tag-end of the dinner hour is a matter of consequence.

The unpleasant features of the early opening arrangement were conspicuous on the first night of Rosina Vokes' present bill. At least half of the delicate little one-act piece by Clyde Fitch, called Frederic Lemaitre, was interrupted by persons coming into the theatre late. And so it has been in other cases, too numerous to mention.

LETTERS TO THE EDITOR.

A RIOT IN PROVIDENCE.

PROVIDENCE, R. I., April 21, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Being a constant reader of your estimable paper, I have noticed, from time to time, what has been said in reference to various persons who, laboring under evident illusion or seeking free advertising, have caused attention to be called to themselves by blarting against the stage and its artists.

Our usually sensible city has lately produced one by the name of Wesley, and while perhaps the man believes it his duty to lower the stage by parading its vices, I wonder much at the fact of his passing the many morals thought by the living panorama, to be remembered and learnt far better than by any other means.

This man says that were Edwin Booth placed alone in some hall, for instance, it would be excusable for the spectator, but to be seen coming from the theatre is an act of sin. Verily, this good but untutored mind would have the world turn back to ages when actors were despised. Christians were hung and the immortal Shakespeare knew not of his own greatness. The world is better now than it was then, and we pity those who cannot keep up with it.

We can but admire the many virtuous lives spent upon the stage, the deeds of charity done by its artists, and the great morals taught thereon. Truly, it is the great moral educator.

Respectfully, E. M.

AN UNFOUNDED ANECDOTE.

LONDON, April 21, 1891.

To the Editor of the Dramatic Mirror:

SIR,—The following paragraph appeared in a recent number of THE MIRROR:

"A friend told Henry Arthur Jones, the English dramatist, lately that he thought The Middleman the best play of our time. 'I think I know one better,' said Jones. 'One of Pinero's?' 'No,' says Jones, 'I was thinking of Judah.'"

There is not the least foundation for the above story, which I was surprised to see in your columns.

I saw it in one or two English papers of no consequence, and did not trouble to refute it. But I have too much respect for you to allow it to pass in yours.

The originator is a very stupid liar.

Very faithfully yours,
HENRY ARTHUR JONES.

"WIFE OR MAIDEN?"

To the Editor of the Dramatic Mirror:

SIR,—*Apropos* of the decline of the maiden in latter-day novels, THE MIRROR in one of its recent editorial reflections, under the above heading took occasion to prophesy the possible immortality of the unmarried stage heroine and indirectly asserted that marital life is decidedly uninteresting as a theme for the dramatist.

It is lamentable to find THE MIRROR—always in advance of its contemporaries in the advocacy of reform in dramatic writing—reflecting that venerable conventionality of the mediocre novelist and hackneyed playwright, that the church doors shut out all the troubles of the seemingly happy pair forever. The lights and shades of life seem to vanish when the marriage bond is sealed—the couple live no more.

Marriage, then, is simply a satin-lined coffin of rosewood, strewn with bridal flowers, in which the pair bury their love? Nonsense! It is after marriage that the bursting flower of love blooms in all its beauty. It is after marriage that the couple become humanized beings—before they were divinities with mortal overcoats of flesh, treading the clouds. It is after marriage that the various attributes and sentiments that compose character develop themselves. It is then that the natural and moral responsibilities of life bring out those varying qualities, impulses, passions and emotions that should be the proper materials for the dramatist. Courtship is but a love-school; marriage is a graduation: it is afterwards that the true love-story of life begins. It is this story of real love that THE MIRROR would ignore and turn its attention to the mere immature apprenticeship of the youngsters.

"Marital joys are considered prosaic by the public," declares THE MIRROR, adding "and married infelicities are stale." Are they? If so, then the viridity of the virgin must be equally as tiresome and heart-wearying, for the public has certainly been surfeited with it. Strange. In the same number of THE MIRROR a commendatory article on Sudermann appeared, yet that new dramatist took for his theme marital joys and infelicities. Also Jim the Penman with marital infelicity for its *motif*—also The Wife and The Banker's Daughter—all successes, seem to prove the falacy of the foregoing assertion. Survey the picture of two hearts palpitating in sympathetic unison, set in the matrimonial frame, is as full of life and color as the same picture without the frame. I think the frame beautifies the picture.

Human nature is pretty much the same in the wife as in the maiden when the dramatist places his finger on the heart-pulse and counts its beats. It is a matter of preference. To use an analogy. Some like Spring; others like Summer, or the rich luxuriance of Autumn. Some prefer the blossoms to the fruit. For my part I like both, but I would not pluck the blossom and destroy the fruit.

Marriage humanizes human nature. It transforms love from a dream to a palpable reality. It is this real love that is the foundation of society. It is the co-mingling of the passions of these hearts, blended by matrimony into One, that should be the soul, blood, bone, brain and muscle of the drama. It is a mistake to imagine that the church doors shut out the shadows from life. Where there is shine there is shadow. Think how many sweet bits of human nature have been falsely attracted by the glitter of gold and the glow of passion within these same church doors. Think how many are pining in unutterable anguish within this matrimonial trap, hidden from public gaze by a cluster of rose bushes.

Would THE MIRROR veil its face and indirectly advise the dramatist to deliberately refuse to flash the light of his genius on the dark picture of suffering? When this life-destroying mistake has been realized by both, think of the misery that would melt the hearts of audiences, to pity and make tears pay tribute to the art that could faithfully paint the picture. Strange! When the wife discovers her mistake, and to escape the agony, flings herself clandestinely into the arms of a loving saviour, the heartless prudery of our goody-goody Anglo-Saxon society shrieks hysterically that the drama is going to the dogs or—the devil!

I do not wish to be misconstrued as favoring licentiousness in the drama. Filth is unpardonable. Art must be beautiful visibly and invisibly, and the play that can compel compassion for suffering must be beautiful. There is a world of romance and interest behind the screen that shields wives and husbands from the profane gaze of the unmarried. For the guidance of the latter it is necessary that the screen should be removed, that they may profit by the experience of the former.

It is the duty of the stage (but the pen is worn from writing it) to hold the mirror up to Nature. This the stage cannot do unless the dramatist begins. All nature is not limited by the birth of love and its consummation. Marriage surely is not the death of love. It is more likely to be the birth. The woman is always more interesting than the girl.

Let us have human nature in the drama by all means. It exists and is emphasized in the heart of the wife; therefore let her replace the maiden in the drama as she is already doing in the novel.

FITZGERALD MURPHY.

THE USHER.

An Usherette
Great love who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

A Southerner asks me to call Augustus Thomas' attention to one or two geographical inaccuracies revealed in Alabama.

Talladega, according to Mr. Thomas, is located in Coosa County, and the neighborhood of the Preston plantation is diversified by bayous.

My informant submits that Talladega is situated in Talladega County, and he solemnly affirms that bayous are unknown in that part of the State where the scene of Mr. Thomas' charming play is laid.

But, aside from this matter, my Southerner says that the *dramatis personæ* are true to the life, and he adds: "I reckon I know Colonel Moberly and Squire Tucker intimately—only they don't go by those names."

◆

I have been amused at the variety of comments THE MIRROR'S contemporaries have made on its editorial prediction that the "farcical absurdity," or so-called farce-comedy, will be a dead rat in the theatrical pit a year hence.

Some of these journals are inclined to think that THE MIRROR is joking; others consider it a consummation devoutly to be wished, but express the strongest kind of doubts; a few agree with us.

Well, we shall see.

Meantime, will my contemporaries please take note of the cool reception the latest of these ventures have received in New York, the city where the craze has had its longest and liveliest day?

And will they also observe that several of the older farce-comedies have recently gone up in the proverbial balloon, leaving unpaid printers and actors to mourn their unscheduled flight?

I wish to put on record another prediction: genuine farce-comedies of the French and German order—of which Gillette's adaptations are good examples—will supplant the senseless and slangy horseplay entertainments with which people have been surfeited.

The public wishes to laugh, but it demands legitimate provocation.

The change will be a step in the right direction. It will be the precursor of the rehabilitation of the American stage.

◆

Archibald Gunter wound up the account he gave a reporter of his and Frank Sanger's trip into New England to enjoin a certain pirate from playing Mr. Barnes of New York with the remark: "What redress is there after you have got an injunction? You have put out your good money, and the people against whom the court renders its order are, nineteen times out of twenty, irresponsible under process; so the statutory remedy is really no remedy at all."

Exactly! And I am glad to find Mr. Gunter coming round to my position in the matter and saying: "If the penalty were imprisonment, however brief, instead of a fine, it would be easy for dramatic authors to protect themselves against piracy."

I have been urging the necessity of getting such a penalty attached to the copyright law, in respect to violations of dramatic copyright, for seven or eight years past, and I am now more than ever convinced that no other form of legislation will exterminate play-piracy.

The leading managers and actors have expressed a like belief and have individually endorsed the measure suggested. But there has not been yet any sign of a concerted effort to obtain it.

The injury done to dramatic property annually by the marauders is incalculable. One would think those interested would at least make a combined effort to check it.

◆

How boldly play-stealing is carried on may be judged from the fact that a rascal out in Chicago advertises for sale copies of the plays of Mr. Gunter and all the other dramatists at small prices, and this source of supply is drawn upon by scores of small fry companies that swarm in one-night stands.

It may be asked why THE MIRROR persistently exposes the doings of the pirates, since exposure leads to no legal pursuit? Indeed, it was but a few days ago that a notorious pirate sent me a letter containing that very question.

The good it has done and is doing is this: THE MIRROR'S black-list is regularly seen by every local manager in the United States. It keeps them informed as to the character of the playstealers, many of whom pretend to have secured authority to perform the pieces in their repertoire. It puts honest managers on their guard against the thieves, and removes the excuse of ignorance formerly pleaded by dishonest managers.

I know that THE MIRROR'S persistent ventilation of the pirates has shut them out from hundreds of towns where they might otherwise have procured dates, and testimony to its practical benefit is afforded by the anxiety of the pirates themselves to keep out of those pages.

◆

The paragraph that is being circulated broadcast to the effect that C. H. Meltzer, dramatic critic of the *Herald*, and Paul Potter are writing a play, having Dean Swift for its central character, for Richard Mansfield, is not true.

The avidity with which several of the dailies snapped up this *canard* would seem to indicate that they bear Mr. Meltzer no good will.

The report was probably originated by some enemy who thought that it might reach Mr. Bennett's eye.

◆

Some of the views expressed by the Count de Kératry in the last issue of THE MIRROR are open to discussion—particularly his opinions as to what are the best subjects for dramatic treatment.

The Count is a Frenchman and that is why he says that adultery is the mainspring of the drama, "for that is human nature; it is love—love, the greatest power for good and evil known on earth."

I will frankly concede that the average Frenchman's definition of love is adultery, but it means something quite different in other civilized nations.

Adultery may be the lawless gratification of lust, or revenge, or vanity; it does not necessarily indicate love. Adultery means an utter violation of duty and the command of the church—a defiance of the laws of God and of man—a contempt for truth and for human responsibilities.

The adulterer is a fact—I grant that to the Count freely—but so is the murderer, the thief, and the prostitute.

No; it cannot be admitted that adultery is synonymous with love, however peculiarly our French visitor's lexicon may be constructed.

◆

"When an American woman or an English woman or a German woman loves a man she will give that man everthing—no more and no less than will the French woman. The French woman is less prudish and consequently less hypocritical."

The Count's knowledge of his countrywomen, as revealed in the foregoing extract from his interview, may be accurate, but it is plain that he knows even less of the Anglo-Saxon nature than he does of the Anglo-Saxon code of morality.

If the American woman—we will leave the other nationalities out of the question—has any one paramount characteristic it is pride.

She has a laudable ambition, carefully inculcated in the atmosphere of the American home, to be worthy of herself and of her family. She respects herself, her husband, her children; in her, honor as well as principle is highly developed. From childhood she has been taught to revere the fireside and cherish its associations. She has also been taught that rectitude does not consist in escaping temptation but in resisting it.

She has earned how to use without abusing the freedom that no French woman enjoys until she is married. She regards marriage as the basis of new ties and higher duties; the French woman looks upon it as a release from moral restraints.

◆

"Adultery committed in the mind," continues the Count—perhaps more for the sake of an epigram than an example—"is every bit as bad as adultery committed on a bed."

According to this the woman is as responsible for her thought as she is for her act, and there is no moral difference between a mental impulse and a crime!

Thought is involuntary. A man can no more help thinking a thing than he can help breathing. If human beings were held responsible for their thoughts not one in a thousand but would merit hanging.

Thought is free because it is functional. A man cannot change the direction of the blood that flows in his veins and he cannot dictate what his thoughts will be a moment hence.

The Count has not yet learned that we are not responsible for our thoughts, but we *are* responsible for our deeds.

We cannot blame the woman into whose brain monstrous thoughts enter; but that does not give her liberty and license to put those thoughts into execution, despite the Count's silly sophistries.

◆

"You moralists forget," proceeds the Count, "that the marriage state is an artificial state created by man for his own comfort, while love is natural. When a woman meets a man and loves him do you think she stops to ask whether that man is married?"

Marriage is one of the institutions of civilized society. Society itself is artificial. When men dwelt in holes in the ground, before they had learned to speak to one another, they killed, or cohabited, or followed any other natural instinct without giving it the benefit of a thought.

But when man progressed sufficiently to enjoy the powers of reason he ceased to be a savage and became a social being.

In embracing the advantages of society he relinquished certain natural rights which he found were incompatible with social progress and prosperity. In other words, he voluntarily ceased to be an animal and submitted himself to such wise rules and regulations as the community adopted for the general welfare.

Among the natural rights relinquished was that of cohabiting where and when the fancy impelled.

The Count's views of morality belong to the era of the cave-dwellers. They are decidedly out of place in discussing the stage of New York in 1891.

When women reach that point described by the Count, where they will not stop to ask whether the men on whom they have set their desires are married, we can expect chaos and an end to all established human institutions.

I do not think that time is near at hand, however.

MARTHA MORTON'S PLAYS.

Martha Morton, the author of The Merchant, has had several offers to write plays to order for stars, but she is a conscientious worker and will not consent to an agreement to compose a piece in a brief time with the end of "fitting" an actor.

During the past eighteen months Miss Morton has devoted herself to producing one play, which is just completed. The title is Geoffrey Middleton, Gentleman, and the characters and scenes are distinctly American.

"In this play," said Miss Morton to a MIRROR reporter the other day, "I have endeavored to treat a subject that is new to the stage and to treat it with a touch of realism. The hero is an American gentleman—the son of an old and respected family who is brought up with no occupation or profession in view and whose future is not assured like that of the young Englishman of good family, by the law of entail. When reverses of fortune come he is not specially equipped to meet them.

"My hero is a type that will be recognized immediately in New York where such complications as form the basis of my play are common. No, I have not yet disposed of the piece.

"The Merchant will be splendidly produced at the Madison Square. The serious parts have been entrusted to Henry Miller, E. J. Henley and Viola Allen and the lighter roles will be in good hands. The play will be elaborately mounted. If the weather permits it will run ten weeks.

"Although The Merchant is controlled by Thomas B. MacDonagh the production will be Mr. Palmer's. It will be the first time that he has conducted a Summer season at the Madison Square himself."

DRAMATIC AGENTS SEPARATE.

On May 1 Milliken and Cortiss, the dramatic agents, will dissolve partnership.

Colonel J. F. Milliken in the future will spend his time writing plays and conducting incidentally a general theatrical agency.

Harry W. Cortiss will continue as a dramatic agent. He has leased a large floor at 1193 Broadway, corner of Twenty-seventh Street. His sign will read "The Cortiss Dramatic Exchange."

The two members of the firm separate with good feeling, and with the best wishes for each other in their separate business.

RESENTS HER DISCHARGE.

Harry Williams, of the Katie Emmett company, on March 29 engaged Marie Atchison, of Chicago, to play the juvenile role in the Waifs of New York. Miss Atchison began her engagement at the Bijou Theatre, Milwaukee, and at the end of the first week Manager Williams had received complaints as to her manner of playing the part from Manager Jacob Litt, of the Bijou Opera House, and he gave her two weeks' notice that her engagement with the company would terminate on Saturday, April 18, in Minneapolis, as she was not competent to play the part.

On Friday, April 17, while still playing the part, Miss Atchison secured a bondsman in the person of Dr. D. H. Dorman, of Minneapolis, and began suit against Manager Williams for $500 damages for alleged breach of contract, claiming that she was engaged for an indefinite time. On the night of that date she attached the box-office receipts. Manager Williams gave bonds for the full amount claimed by Miss Atchison, and announced his determination to see the case proved. He claims that Miss Atchison was engaged with the distinct understanding that if she gave satisfaction in the part he was to retain her services, if not, he was to give her the usual two weeks' notice and pay her railroad fare back to Chicago, where she was engaged. This Manager Williams did do on the night of April 18 when Miss Atchison closed her engagement.

City Attorney Russell, of Minneapolis, and A. S. Trude, of Chicago, will have charge of the case for Manager Williams.

THE COLLEGIANS' SPREE.

"The Columbia boys?" iterated Manager Mart Hanley to a MIRROR man who came to inquire about the rumpus raised by the Columbia College students at Harrigan's Theatre last Friday night.

"The collegians did create a disturbance, that's a fact. The daily papers exaggerated it a bit, though. How? Well, for instance, the boys didn't throw cabbages nor any kind of fruit on the stage. Whiskey flasks passed around? Not at all. The young men may have had bottled cider, and people may have mistaken it for whiskey.

"They made altogether too much noise, and they should not have stood upon the seats, nor thrown coins and paper darts on the stage, nor sang with the chorus.

"The committee who bought the 400 tickets gave me their word that no disturbance would be created. At first I was unwilling to let them have the seats, but they were so urgent that I consented. I don't know that I should let them come again."

ALWAYS BRIGHT AND NEWSY.

Hartford Times.

THE NEW YORK DRAMATIC MIRROR has moved into luxurious and commodious quarters at Broadway and Fortieth Street.

The new office of THE MIRROR—like itself—is handsome and inviting and in keeping with its elevated sentiments. THE MIRROR has long been considered the leading dramatic journal and is clearly entitled to this reputation, being always bright, newsy and particularly free from scandals or personal influences.

It is unquestionably the organ of the higher grade of the profession. Its editor, Mr. Harrison Grey Fiske, has a wide reputation as a conscientious and capable dramatic critic.

PROFESSIONAL DOINGS.

LILLIAN MORSE has returned from Europe and is at the Coleman House.

VERNER CLARGES and Albert Bruning have been engaged by Robert Mantell to appear in The Veiled Picture at the Lyceum.

CHARLES FROHMAN has bought from Charles Wyndham the American rights to Madame Mongidon, now running in London.

THE cast of The Tar and the Tartar, which will be produced at Palmer's on May 11 by the McCaull company will include Helen Bertram, Laura Joyce-Bell, Annie Meyers, Josephine Knapp, Hubert Wilke, Digby Bell and William Blaisdell.

PAT GILMORE and his band will give a concert at the Lenox Lyceum on Sunday evening.

THERE will be five comic opera companies competing for Summer patronage in New York. Will there be enough patronage to go round?

MISS EAGLESON is engaging several English actors for her American tour. Minnie Rayner and her daughter are the latest acquisitions.

HENRY MILLER will probably be in the support of Marie Wainwright when she revives Amy Robsart. If so, he will be featured.

TED MARKS will manage Mr. Wilkinson's Widows for Charles Frohman next season.

MRS. JAMES G. BLAINE, Jr., arrived in Sioux Falls, S. D., last week. After a residence of three months there, she will be in a position to bring suit for divorce on the ground of desertion.

DANIEL FROHMAN will sail for New York on the *City of Paris*, due here May 23. He will Summer at his country residence in Stamford.

THE bill arranged for the Actors' Fund benefit on Thursday afternoon at Harrigan's includes, besides an act of Reilly and the 400, Harry Kernell, Frank Bush, Marguerite Fish, Charles Warren, Lottie Gibson, Isabella Ward, and Flossie Ethel and Mervyn Dallas in the tower scene from King John.

THE SOLICITOR will be produced by Charles Frohman at Herrmann's second-story theatre on September 7. The house will be open to perspiring "snaps" between the closing of All the Comforts and that date.

A DRAMATIZATION of Selina Dolaro's novel "Bella Demonia" is to be produced next month in London. It is by Edward Heron-Allen.

MRS. LANGTRY'S plans for next season are settled. She will come to this country. A route is now being booked.

THE death of Frederick W. Christern, importer of foreign books, caused widespread regret among many dramatic writers who frequented his store. From Christern's shelves the material for scores of adaptations has been drawn.

SIDNEY REEVES, the phenomenal English tenor, will retire from public life early next month without having made his oft-promised professional visit to the United States. Reeves is nearly seventy. His final appearance will be made in a concert on May 11 in London. Henry Irving will make an address of farewell.

PEARL EYTINGE is to star next season in her own emotional play entitled Vivien.

MARIE WAINWRIGHT'S season closed on Saturday night in Milwaukee. She will begin her next tour in Amy Robsart at Palmer's.

LIZZIE CREESE will be a member of Frederick Paulding's Struggle of Life company.

NAT GOODWIN is going abroad this Summer.

IN default of bail, Gustave Kahn was locked up in Ludlow Street Jail the other day. The arrest was in a suit brought by Louise Von Lindau, to recover $1,000 which she alleges Kahn obtained from her on a promissory note under false representations. The money was to be used in The Shatchen tour.

ON Monday of last week, H. S. Taylor sent circulars to managers throughout the country. By Friday forty answers were received, placing thirty theatres on the list of his Exchange.

HENRIETTA VAUGHN will play the part of Aunt Jack, beginning May 11 in Jersey City.

H. S. TAYLOR has contracted for a Morse elevator and a long-distance telephone in his Dramatic Exchange.

ANNIE WARD TIFFANY'S season closed last week in Jersey City.

THE U. S. Mail company disbanded after the close of the Niblo's engagement last week. Salaries were several weeks in arrears. Shetten, the manager of the troupe, left numerous creditors besides the actors.

SPEECHES were demanded from Mr. and Mrs. Kendal by the audience that witnessed the final performance of their engagement at Palmer's on Saturday night. The gifted English artists said that next season they would tour this country for the last time before settling again in London.

MRS. MCKEE RANKIN threatens to bring suit against Kate Claxton for breach of contract because of the premature closing of The Two Orphans tour.

THE cast of The Merchant, which is to be produced at the Madison Square Theatre next week, will include Henry Miller, E. J. Henley, Charles Dickson and Viola Allen.

PHIL. H. IRVING has booked Agnes Herndon's company for 1891-92 in week stands. Miss Herndon will open the season of a Boston, a New York and a Philadelphia theatre.

THE Grand Opera House will be devoted during the week of May 4 to T. Henry French's elaborate production of William Bourne's melodrama, Work and Wages. John E. Kellerd, Ralph Delmore, B. R. Graham, Carrie Turner and Johnstone Bennett will be in the cast.

ROBERTSON SMILEY, Daniel Frohman's secretary, will be at Charles Frohman's office until the return of his chief, the office at the Lyceum being closed.

MIRROR INTERVIEWS.

XL.—Albert Edmund Lancaster.

Among the names of American playwrights that of Albert Edmund Lancaster is prominent. His play of Conscience, written in collaboration with Julian Magnus and produced at the Union Square Theatre sixteen years ago, first enrolled him among the number of our native dramatists. A five-act comedy-drama, entitled Estelle, was produced a few years later by Lester Wallack.

Mr. Lancaster was born in Philadelphia about forty-five years ago. At an early age he began to scribble for the local papers, until finally he attracted the attention of John Russell Young, who obtained for him the post of dramatic critic on the Washington *Chronicle*. In 1871 Mr. Lancaster came to New York and joined the editorial staff of the *Herald*. In that position he fulfilled the respective functions of dramatic critic, art critic, book reviewer and editorial writer. He was connected with various other newspapers and magazines until a few years ago, when he retired from journalism.

Mr. Lancaster has often been reproached with being an unsuccessful playwright—unsuccessful in the sense that he has only contributed two works to the stage. Under the prevailing conditions of the American theatre and in face of the kind of work demanded by the average manager, Mr. Lancaster feels proud of his non-success. He will not, as he says, write rubbish. He enjoys a small private fortune which allows him to live independently and comfortably and, while waiting for better days which he sincerely hopes may dawn for our drama, he is proud in the knowledge that he has never allowed himself to prostitute his pen. Mr. Lancaster is an artist, with the soul and yearnings of the artist. He is waiting until Art shall enter the portals of our theatres and be understood and appreciated by the public.

The other day I had the privilege of a quiet talk with Mr. Lancaster on the subject of the American drama.

"Have we a national drama?" I asked.

"We have a restricted national drama—a few acting plays that are also intellectual, by authors most of whom are dead. The reason we have not more of that kind is because managers and actors do not want them."

"How about the late Lawrence Barrett?"

"Mr. Barrett stood almost, if not entirely, alone in that respect. On the contrary, Mr. Booth, when approached on the subject of a new play, answered that since he drew full houses with the old plays, he did not need a new play. This was plausible, but shallow, quite the contrary of the earnest, progressive, artistic spirit that characterized Mr. Barrett."

"Will you be more explicit as regards managers' likes and dislikes?"

"If a dramatist offers an American manager a play containing a strong but unconventional idea, treated in a strong but unconventional manner, the manager becomes frightened. He will not give you the chance which English and continental managers give to English and continental dramatists, because he has not the moral courage or the force of character, or the subtle perception, or the enterprising spirit, or whatever else you choose to call it, that some of these foreign managers surely possess. If all London managers, for instance, had been as timid about producing a new play by an English writer, treating with taste and audacity, a subject at once strong and delicate—if all London managers had been as timid about producing such a play by an Englishman, as all our managers would be about producing such a play by an American, there would be no Mr. Pinero. That accomplished playwright owes his position to having found a manager possessing stronger moral fibre, so far as willingness to handle unconventional dramatic themes is concerned, than any manager we have here."

"But you referred to actors also."

"If an American author offers to a star actor a play dealing with character and incidents entirely unconventional, and if the author proposes to handle the theme upon a somewhat higher plane than that of the ordinary play, the actor draws back, and remarks that he does not want to fly over the heads of the audience. This is tantamount to saying that the average audience, all over the United States, is so muddle-headed that it is incapable of comprehending anything dramatic with which long usage has not made it entirely familiar. If that is the case, where is the chance for having anything anything produced of a finer and higher type than the average play of the average star, for, of course, I do not refer to the classics, which have been consecrated by centuries."

"But suppose this *is* the case? Suppose managers and actors are correct in the demands they impute to the public?

"A very interesting and important point. If they are right, the average public taste is extremely low. Will you tell me how managers are to know what the public taste is? Nothing is more evident than that they do not know. If they did know, they would know what kind of plays they are to produce, and they don't know even that. A manager who has a stock company will open his season with a play offered him at the fifty-ninth minute of the eleventh hour, to the disregard of all previous contracts, and with a willingness to pay all necessary forfeitures, if he is convinced that such a play will crowd his theatre for months. I do not wish to seem to ridicule this bread-and-butter view of the matter, for it is absolutely necessary in a world where bread-and-butter literally enters so largely into our lives. But if I were a manager, I would rather make a smaller income by producing splendid plays than a larger income by producing contemptible ones."

"But is this dislike of unconventionality the only obstacle?"

"No, a great obstacle is the astounding sensitiveness with which most of our managers shrink from a bold treatment by an American, with whatever delicacy accompanied, of the sexual relations between man and woman. Mr. Palmer will place upon his stage a play like the Pharisee, which not only has for its heroine a woman who has committed a grave sexual mistake, but is characterized by an amount of moral buncombe which repels everybody who is sensible and right-feeling. If any American had brought Mr. Palmer such a play it probably would not even have been considered. Mr. Daniel Frohman will place upon his stage a play like The Idler, in which a virtuous married woman is entrapped into her lover's room at midnight under circumstances wherein many sexual suggestions must arise, and are intended by the author to arise, but if such a play had been handed to him by an American it probably would not have been considered. Our managers are extremely shy when they come to consider what they call the moral purity of plays by Americans. They want strong situations, but cut off at a blow the source whence the strongest situations are derived."

"But what is the reason that seduction and adultery may dramatically be committed with impunity by a foreign playwright and not by an American playwright?"

"That you must ask our managers. A strong situation even in a foreign play, which has sexuality as its basis, has to be weakened before American managers think they can present it here. The late Mr. Cazauran, who adapted French plays for the old Union Square Theatre, told me that he had to 'spoil' every play of that kind by glozing over the sin. Our managers seem to think that no sin is so wicked as a sexual sin; that the adequate depiction of the misery brought about by that kind of sin is an offence against human and heavenly law, and this no matter how profound a moral may underlie the play. Some of the strongest and most educative situations conceivable are those brought about by this species of sin. It depends entirely upon the skill and delicacy with which these situation are treated whether a play is moral and a work of art."

"Do you think American dramatists are handicapped in any other way?"

"I do, decidedly. They are very much handicapped by the foolish requisition that pathos and comedy shall be made into sentimental sandwiches of equal size, so that directly you have eaten one, the other is ready. On the contrary, the pathos and the comedy should follow in natural sequences, and not necessarily in alternation. Another most absurd demand is that the *dramatis personæ* shall appear on the stage at the close of the last act. Accordingly, where a play could only appropriately end with a serious scene between two persons, ten others—who have been ambushed behind doors and curtains—saunter on to make up a tableau. This convention is idiotic. It is also managerial."

"Do you not believe in realism?"

"I believe in following nature in any art as closely as the limitations of that art will allow. A play is an epitome of episodes. The experiences of years have often to be indicated within two or three hours. A play, to be read with pleasure by the intelligent, must be raised above the level of every-day talk. There must be something excellent in it besides the action. Intellectual beauty embalms it. Mr. Palmer once told me that if I brought my play, Conscience, to him now he would ask me to rewrite the serious portions, so as to 'de poetize' it. This I would never do. If realities, dramatically handled, are to be honored in the memory, they must be idealized to some extent. Mr. W. D. Howells, in one of his novels, remarks that nothing is more important than the delineation of commonplace people. Now, many commonplace people are very good people, and it may be an art to present them faithfully, but, other things being equal, uncommonplace people will always take the precedence. We are more interested in Napoleons and Cæsars than in John Nooks and Thomas Stokes."

"Do you believe that there are dramatists among us capable of writing this higher class of drama?"

"I do. And if it be true that the public is as squeamish as the managers say, it is quite time that an effort should be made to denounce that squeamishness and have commonsense, sincerity and true artistic feeling take the place of hypocrisy. There are some fools who are horrified at a nude picture, however exquisitely executed. That is one reason we have no nudes at the Academy of Design, for the fossilized drivellers are afraid to fight that feeling—which, after all, is the feeling of the few only. Bouguereau is one of the greatest painters of the nude that ever lived, yet those of our artists who would learn of him are ostracised by reason of this feeling—provincial fanaticism. How foolish to speak as though the theatre were made only for children! It is the adults who support it. They want something earnest to feed on—something that cleaves the spirit in twain, and goes down to the bottom of human nature. Are we going to find this in farce-comedies, in dainty tid-bits, and in those shallow society plays (so-called) which are to the drama what rhetoric is to poetry, or the ticking of a watch to the beating of the human heart? Lester Wallack once told me he would not put Frou-Frou on the stage for anything. He was afraid of marring the morals of the young girls who went to his theatre. But he would produce some of the old comedies without feeling the necessity of cutting any of the indecent lines which any estimable father should be ashamed to know that his daughter heard."

"Then do you mean to say our managers can afford to give this chance to American plays?"

"They can afford it quite as much as they can afford some of their English failures. The result might teach them that they could afford it better. There are profound problems underlying the relations of the sexes, which are eminently proper for dramatic treatment. American dramatists would like to handle them, but are continually waved back by Propriety and Conventionality—two lady-like phantoms particularly fond of the managerial ear, and who generally succeed in getting it."

"But the public would be shocked."

"So is a person who takes a shower bath, but the shower is a tonic."

"But the managers are business men."

"So much the better. When a manager is a business man who loves great plays we have as much right to expect excellent things of him as of a poet whose tenth and most important muse is 'Hard Work.'"

"By the bye, I heard that you are collecting your poems for publication."

"It is one thing to collect poems for publication, another to have them published. Of one of my early poems called 'A Revelation' N. P. Willis declared editorially that it revealed the first order of genius. Yet I never felt impelled to write much verse. I like to admire whatever is intellectually good in others, whether they are friends or enemies. Charles Reade, who honored me with his correspondence, once urged me, in a letter I still have, to go on cultivating that disposition, as it helped to elevate oneself."

"Have you any plays in prospect for next season?"

"Yes, I have made arrangements looking to that end with A. M. Palmer and Daniel Frohman. One of these plays is written in collaboration. A third manager is also under contract to produce a play of mine. I have completed another for a prominent star, who tells me it equals his highest expectations. But then his expectations may not have been very high—the thorns may spring up and choke it."

"What kind of writing do you prefer?"

"Dramatic writing. After that, poetry, novels, essays, theatrical and literary criticisms, etc."

"Is there time for all that?"

"Life well economized has room for all essentials. I believe in putting off nothing to the last minute except death." And Mr. Lancaster smiled a ghastly smile on

Ali Baba.

SAN DIEGO'S NEW THEATRE.

The stock company formed some months ago to build a new opera house in San Diego, Cal., have completed their plans, and the new house will be second to none in the United States. One of the best locations in the city has been secured. The building will be four stories high, of stone, brick and iron. The front will be of brown Sespe stone. The cable railway runs on two sides of the building, and a street car line that connects with all parts of the suburbs, ferry and motor stations is on the Fifth Street side. The ground plan will cover a space 72x200 feet.

The main entrance will have a vestibule 23x27 feet and a foyer 19x33 feet. To the right of the main entrance is the ticket office and manager's room, next a check room, and then two large reception rooms, one for ladies and one for gentlemen, with toilet rooms attached, and every modern convenience.

The auditorium will rise to a height of seventy feet above the sidewalk, with one gallery and two balconies. To the right and left are four private boxes on each side, and two proscenium boxes. There are two dressing-rooms for the stars on the stage. The other dressing-rooms, under the stage, are fitted up with all conveniences. The stage will be 41x70 feet in size and will have all the latest improvements. A driveway to the stage from the sidewalk, to accommodate a truck loaded with scenery or baggage, will be one of the features. The seating capacity will be 1,200, and the seats of the most comfortable pattern throughout the whole building.

Mr. John C. Fisher, proprietor of the Chadbourne Furniture Company, and general manager of the cable road, is the president of the Opera House Company, and to his untiring efforts the success of the enterprise may be mainly attributed.

ROCHESTER REBUILDING.

Plans are about completed for erecting a new theatre upon the site of the Grand Opera House at Rochester, N. Y. Work will be commenced at once so as to have the building for this Fall and Winter season. The work will be supervised by A. J. Warner, architect, of that city, and the interior fittings will be furnished and supplied by Leon H. Lemper. The house will be on the ground floor, and thoroughly fire proof. The seating capacity will be 1,600. The main entrance will be on St. Paul Street, with exits on Main and Water Streets. Ex-Secretary of State Hon. Frederick Cook, the owner of the property, and who will erect the building, will hesitate at no expense to make this one of the finest theatres in the country. H. R. Jacobs and John D. Hopkins have filed applications for the management.

GLEANINGS.

Augustus Pitou will move his offices across the hall in the Gilsey Building to the rooms formerly occupied by H. S. Taylor.

A. M. Palmer has been confined to his home for several days by inflammation of the eyes.

Elmer Vance has re-engaged most of his present company for The Limited Mail next season.

A testimonial benefit will be given Thomas A. Ballantyne, the ventriloquist, at Paragon Hall, Eighty-sixth Street and Third Avenue, on Friday.

The hundred and sixth performance of The Nominee at the Bijou Theatre, on Tuesday night of last week, was marked by the distribution of souvenirs.

After Stuart Robson's engagement of five weeks at the Union Square, Ship Ahoy will be put on for an indefinite run.

David Murray has been engaged to play the leading character part in Margaret Fleming, a new play by James A. Herne, which will be produced in Boston next Monday.

The Two Johns company closed its season of thirty-five weeks at Pittsburg, last week.

Nathaniel Hartwig, of the Boston Museum, has gone abroad in order to secure the English copyright on his play, Old Folks at Home, before it is produced in this country.

The Mirror's staff of foreign correspondents now covers the following points: London, Paris, Rome, Amsterdam, Colombo, Jamaica, Melbourne and Sydney.

The Melpomene Dramatic Society played The Follies of a Night at the Criterion Theatre, Brooklyn, on Monday night. The cast included Lizzie Wallace as the Duchess, Thomas F. Bell as Dr. Druggendraft, and Deane Pratt as Pierre. Bert Andruss was the Duke.

George W. Ripley is no longer in advance of the Bishop Comedy company.

An entertainment given for the benefit of Emma Estelle Potts, the contralto of Dr. Eaton's Church, took place last night, at the Berkeley Lyceum. Miss Potts will soon leave this country for France, where she will study music.

Louis Rohr, of H. C. Miner's staff, was given a benefit at the Standard Theatre on Sunday night.

Charles Travers has been engaged by Fanny Davenport for next season.

Walter Fessler and W. A. Whitecar left on Saturday last for Seattle to join Cordray's stock company for the Summer season.

James T. Powers has arranged with the management of the Park Theatre to play another engagement at that house next season.

Charles Santley, the baritone, will sing in this city for the first time in twenty years at a concert to be given on the afternoon of May 4.

The Eastern Shenandoah company closed at Montreal a tour that lasted forty weeks. The company will open again on Aug. 25.

Note the difference. The Carringtons, of which mention was made last week, is not a farce-comedy, but a comedy-farce. S. Goodfriend is part owner.

Charles R. Bacon, business manager of The Power of the Press company, will go, on June 1, to Bar Harbor to take charge of his hotel, The Porcupine.

Philadelphia has got ahead of New York in the establishing of a fever hospital bed for actors. Thanks to the good offices of Mrs. Kendal one-half the necessary amount has been raised for the purpose of endowing a bed in the Medico-Chirurgical Hospital. Such a movement should be instituted in this city where more than one free actor's bed is needed.

Ferdinand Schultz, who has been a member of Amberg's company, will sing the leading tenor role in the new opera at the Casino.

Early in June Joseph Jefferson, Jr., will be married to Blanche Bender, of Annie Ward Tiffany's company.

J. M. Colville has been re-engaged to support Clara Morris next season. This will make his fourth year with that actress.

William Foote comes to the surface with a new scheme—the African-American Character Concert Company. The troupe, he says, was organized "to illustrate the musical progress of the American negro, as slave and citizen." It includes forty dancers, singers and specialists. The party leaves for Europe to-day (Wednesday) by the *Zaandam*, opening in Hamburg about the middle of May. Mr. Foote, it will be remembered, managed Haverly's minstrel ventures in England.

Colonel Sinn reports that he has booked all but six weeks of next season at the Brooklyn Park Theatre. Among the attractions are Modjeska, Fanny Davenport, Julia Marlowe, Cora Tanner, Mr. and Mrs. Kendal, Richard Mansfield, the Casino companies, W. H. Crane, Minna Gale, Mary Eastlake, Rose Coghlan, Rosina Vokes, Nat C. Goodwin, Edward H. Sothern and other stars and companies of note.

The Dacre testimonial, which was to have been given at Palmer's last Friday afternoon, was postponed.

A mysterious circular, signed L. M. Boyer, emanates from Washington. It purports to describe the aims and purposes of "The Associated Showmen's Union," a concern of which we never heard before, although it claims a membership of 1,800. Boyer solicits members at five dollars apiece.

The Lyceum stock company will appear in The Idler and Old Heads and Young Hearts at the Park Theatre, Brooklyn, during the week beginning May 11. Then it will return to rehearse its repertoire, prior to the trip to California. The company will play at Portland, Seattle, Oregon, Tacoma, five weeks at the Baldwin Theatre, San Francisco, Los Angeles, Salt Lake City, Denver, St. Louis, Chicago, Philadelphia and Brooklyn.

HERE THEY ARE AGAIN!

The Broadway soubrettes begin to bloom in the Spring simultaneously with the gaudy tulips that blaze in the parks.

They furnish an amusing study to the curbstone philosopher. They invariably prowl in pairs. Their raiment is fearful and wonderful to behold, eclipsing the wildest dreams of the Sixth Avenue shop-girl.

They usually wear their hair in a fluffy halo—rehearsing for an eternal engagement in the celestial realms, we suppose. Samson's hirsute glory was no more distinctive than the hairy coronet of the soubrettes.

Their cheeks are pink, like the heart of the sea-shell—a pink that is obvious in all weathers and hectic when the sun strikes it. Their lashes are heavy with black cosmetic, little pills of which enchanting material hang from the sweeping fringe. Likewise dark pencilings appear on the eyelids, while the brows are as perfectly elliptical as practiced hands and looking-glasses can make them.

A bit of brilliant carmine, usually running outside the lines of the lips, and a dab of red on the chin and lobes of the ears, completes their colorable imitation of what they contrive to be nature. Low shoes with very high heels and very pointed toes, are also an essential feature of the get-up.

Thus arrayed, the soubrettes meander up and down Broadway, saluting one another, holding giggling conversations on the street corners with their masculine friends, and enjoying the to them most delicious of all sensations, the knowledge that they are attracting public attention.

Women survey them with amazement; men nudge each other and smile broadly when they have sailed past; irreverent car-drivers and cabbies wink at them openly, and shout characteristic greetings—but the Broadway soubrettes enjoy the stir they make; they construe it all as a popular tribute of admiration.

"POP" RHYAN GONE.

"Pop" is dead. He was the stage-doorkeeper at the Union Square Theatre.

"Pop" was a character. He was an encyclopædia of the history of the Union Square Theatre from its palmy days to the present. Almost every actor knew him and respected him.

"Pop's" real name was George Rhyan. He was eighty-five years old when he died last week. He had had charge of the Union Square's stage door for eighteen years. He was the veteran of the guild.

His vigilance was second to none. Prince and pauper were treated alike at his stage door. Few people who had no immediate business with the performance ever passed "Pop." They were interrupted tersely and abruptly.

"Pops" first connection with the theatre was at Mrs. D. P. Conway's Brooklyn Theatre. He had charge of the wardrobes, and subsequently was doorkeeper there for eight years.

Concerning his early career, he was not communicative. It is believed that he was once upon a time a member of an important shipchandling firm that failed. He had a remarkable memory for dates and names. He remembered all the first nights at the Union Square Theatre, could tell the members of the casts, including the unimportant actors, and the artists who painted the scenery.

Week before last, he caught a cold. It developed into pneumonia, and he died last Tuesday. He was buried on Friday at Evergreens Cemetery. He leaves a wife and children. His eldest son is the doorkeeper of the Standard Theatre.

OBITUARY.

"Cool" White, the old-time minstrel, died in Chicago on Friday of last week of dropsy. He had been identified with the leading minstrel troupes for a quarter of a century. He was a prominent member of Hooley's Minstrels, and for the past seven years had been stage-manager of Hooley's Theatre, Chicago. He was sixty-nine years old.

Mrs. Charles Howard, well known in the profession as a player of old-woman parts, died last Monday morning at the New York Hospital from cancer. She was aged fifty-six.

George Fredericks, the English music hall singer, is dead at the age of forty-five.

Mrs. Fred Leslie, wife of the English comedian, died recently in London, aged thirty-nine.

"Bodil" Granger, the variety actor, died last Saturday at the Presbyterian Hospital. The deceased was thirty-five years of age. He leaves a wife and two children.

MATTERS OF FACT.

The Grand Opera House, St. Paul, and the Bijou, of Minneapolis, will be open the entire Summer. Manager Jacob Litt is in New York, and will arrange for a stock company to play for ten weeks, alternating each week at each of the houses. In the meanwhile there is open time for first-class attractions to fill in the alternate weeks.

Harry Corson Clarke has signed for a supplementary season of ten weeks with The Burglar, commencing May 4.

The Metropolitan Opera House can be rented during the Summer and Fall for concerts, lectures and such like entertainments.

Willard Newall has been engaged to play a part in the Home, Sweet Home company.

Taylor's Opera House at Trenton, N. J., has open time for May 7 and 14.

The veteran photographer, Mr. Rockwood, of Union Square, has introduced an innovation in his art. He will, in the future, charge only three dollars per dozen for the smaller cabinet portraits which [illegible] made by [illegible] established [illegible] determined to [illegible] a reasonable sixpence. His advertisement appears elsewhere.

CUES.

APOLLO, the operetta that is to be produced in two weeks, calls for the abbreviated and fancy costumes that were the vogue at the Casino before the modern dress of Poor Jonathan.

WILFRED NORTH, the manager of Marie Hubert Frohman, was in the city for a few days last week. He said that the business of the company in Cohoes, Pittsfield and Troy had been excellent.

FREDERICK BOND will not leave the cast of Mr. Wilkinson's Widows to join the Men and Women company on tour, as was intended a few weeks ago.

MARCUS MAYER went to Boston last Saturday to be present at the opening night of Agnes Huntington's return engagement at the Hollis Street Theatre.

GEORGE W. LOGAN has resigned from the house of W. J. Morgan and Company, and has renewed his connection with the Forbes Lithographing Company, of Boston. New York offices will be opened by Mr. Logan on May 1. The location will be announced next week.

CLYDE FITCH sails for England to-day (Wednesday).

MODJESKA'S tour will begin next September. It is said that her company will include J. H. Gilmour and John A. Lane.

CLYDE FITCH has released Augustus Piton from the contract binding that manager to produce A Modern Match this season. Mr. Piton agrees that the play shall be the first to be presented by his stock company at the new Fifth Avenue Theatre next season. A Modern Match was entitled originally A Modern Man.

LAST Thursday night at the Chestnut Street Opera House, Philadelphia, John G. Meagle, the business manager, and Harold Hartsell, an actor, of Margaret Mather's company, came to blows behind the scenes. Both men were damaged.

A PAINTING of James T. Powers was shown to a few invited people last Monday at the Park. The painting is life-size, and represents the agile and facetious comedian in the costume which he wears in his Spanish dance in imitation of Otero. Powers is on the point of beginning the dance, and his left toe is gracefully raised aloft. The "Powers smile" is reproduced. The artist is a Spaniard, and a pupil of Benigne. He is to be congratulated on the animation and the delicacy of his painting.

THREE companies will present Mr. Wilkinson's Widows next season. One will begin its tour in Chicago, another in Boston. The regular stock company will appear in it at Proctor's in September. Consequently Thermidor will not be produced at that theatre until October. The models of the latter play reached New York last Thursday.

"So great has been the pressure of the stage door brigade at the Standard since the addition of May Vohe to the cast of U and I that she has been compelled to make her exit under the theatre to reach Broadway."—*The Press Agent.*

LAURA CLEMENT and Emma Lorraine have been engaged for George A. Baker's Opera company, which is in the Euclid Avenue Opera House, Cleveland, for the Summer.

EIGHT members of the Mask and Wig Club of the University of Pennsylvania will give a performance of Miss Columbia, a musical burlesque, at the Academy of Music on Saturday night.

E. D. WILT, the Pittsburg manager, telegraphed on Tuesday: "Lewis Morrison's new Faust is the greatest production ever seen here. The opening is one of the largest of the season. My praise is emphatic."

OLD Heads and Young Hearts will be presented on tour by the Lyceum company in each of the Western cities visited.

J. HOOKER WRIGHT has signed with J. K. Emmet for the season of 1891-92.

THE Shenandoah company began an engagement in San Francisco last week for the third time, at the Baldwin Theatre. All the seats in the house have been taken next Monday by the Old Guard and G. A. R. of that city. President Harrison has been invited to remain in San Francisco for the occasion.

CONTRACTS have been signed between Theodore Thomas and the Madison Square Garden Company by which Mr. Thomas will give a series of concerts at the garden, from July 20 to Aug. 15.

PHOTOGRAPHS containing pictures of the striking scenes in The Power of the Press will be given to those who go to see the fiftieth performance of the melodrama at the Star Theatre on Friday of this week.

DEMAREST WELCH, editor of the little magazine called *The Theatre*, was enjoined last week by Judge Patterson from disposing of fifteen shares of the stock of that publication. The injunction is to last during a suit brought by Mr. Welch's wife, Adelaide, who, three months ago left New York for London. Mrs. Welch's suit is against her husband and Augustin Daly for an accounting. She claims that she owned every share in the paper. She says that her husband sold, for her account, two-thirds of the stock to Mr. Daly for $3,000, and has not given her the money.

A TELEGRAM from Boston states that Agnes Huntington will close her American tour on May 9 and sail for London on May 27. Her new theatre in Charing Cross is expected to be ready in October. In the season of 1891 Miss Huntington intends to visit America again.

G. HERBERT LEONARD of the Power of the Press company, will sail for England on Saturday to visit his relations. He will remain abroad until the Fall, when he will return to become a member of Augustus Piton's stock company.

EDWIN NEVILLE, the dashing Mustapha in the Runaway Jane company, has been engaged by Hoyt and Thomas for the Hole in the Ground company next season.

LETTERS TO THE EDITOR.

A MISTAKE CORRECTED.

RICHMOND, Va., April 25, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of April 18 you say: "Reiss and Berger, of the Mozart Academy of Music, at Richmond, Va., and Arthur J. Lewis, of the Academy of Music, at Norfolk, Va., have agreed that the two houses shall be booked conjointly with only the leading attractions."

The above article does us a serious injury, as Berger and Reiss do not control the Academy of Music at Norfolk. It is rented and controlled by us. The Opera House in Norfolk is rented by Arthur J. Lewis. It is the cheap house. Perhaps that is the house you allude to in the article.

Several attractions that are booked with us have written us concerning the above. We hope you will make the needed correction. We are, yours truly,

BRANCH AND LEATH.

IN HARD LUCK.

COLUMBUS, Ga., April 23, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Bennett Matlack, W. A. Lavelle, George Sydenham, J. Edwin Brown and his wife, together with Thora Odegard, past members of Adele Frost's company, under management of John Hickey, are stranded here.

The experiences undergone by the company since leaving New York, eight weeks ago, are unique, even in theatrical annals.

The tribulations include the actual walking of railway ties at midnight, sleeping on floors five in a room, making of baggage a bed with the stars for a roof, by which one poor fellow contracted pneumonia and succumbed thereto; salaries unthought of—and other slight details unnecessary to mention.

For such occurrences one remedy remains, viz.: the imprisonment of pseudo-managers who, by false representation with not one dollar to rely on in case of necessity, induce people to embark with them, and then the correction of penniless though pretty amateur aspirants who, by charms peculiar to them, persuade such managers to give stellar prominence and forsake the path of righteousness.

Yours faithfully,

THE COMPANY OF HOMELESS THESPIANS,
GEORGE SYDENHAM,
J. EDWIN BROWN,
LOUISE MITCHELL,
WILLIAM A. LAVELLE, etc.

A BAR OF JUDGMENT FOR PLAYWRIGHTS.

BAYSIDE, L. I., April 25, 1891.

To the Editor of the Dramatic Mirror:

SIR.—As a preliminary proceeding, it is a rule with obscure playwrights to endeavor to get managers to read their plays. What result they expect should this desire be gratified they never attempt to say. Possibly their hope is that some good may result, the quantity and quality of which are necessarily imaginary.

One reason why managers are made the recipients of proposed stage literature is that they are the only medium through which a writer may secure professional notice. It is well known that many famous dramatists owe their start to friendly managers; consequently all obscure playwrights are looking for friendly managers.

In America the profession is taking progressive strides. Merit is fully appreciated by the public. No actor of ability and energy needs to complain of lack of encouragement. But what of the playwright? Must he pursue the same old course? Must he encounter the same sad experiences as were met by his predecessors? Do years of dramatic progress mean nothing for him? Is it a fact that the progressive, while mainly dependent upon the playwright, makes no provision for his encouragement? Must a vision of dollars be his only inspiration?

There are playwrights who, though now unknown because they cannot "try how they will get a proper hearing, will some day step to the front rank. This will not be through any help from the profession, but it will be because "all things come to him who waits." Where are these men now? What encouragement are they receiving—they, who will eventually be our standard-bearers.

Allow me to put a case that I may more clearly illustrate the point of my letter. An obscure playwright writes a play, which is original in plot and excellent in construction. He sends it to a manager to be read. That manager is looking for a play he would not consent to read this other way. He is looking for a play that will please his audiences, cost the least, pay the most, etc. He reads enough to satisfy himself that the play does not answer his requirements. He sends it back without comment. The author pursues this same course a number of times, but always with the same result. Yet, in none of these trials has it been satisfactorily demonstrated that the play is worthless. Now, no matter how meritorious or worthless that play may be, the author of it may go on from now until doomsday, *awaiting to hear* that he may discover the simple fact whether his play is good or bad.

If playwriting be an art, it should, in my opinion, be encouraged and judged as art by competent judges, who should be representative men in the profession. Is it too much to ask that THE MIRROR reach out in its usefulness and endeavor to create a seat of judgment before which the aspirant to dramatic honors may lay his play and show that here, though there is no promise of pecuniary profit, there are to be found encouragement to merit and justice to all?

In behalf of those striving in obscurity, I make this appeal in order that some way may be devised by which merit may receive the appreciation it deserves, at least before it has grown old and gray. As it is now, the new men must wait until the old are dead.

I am sure that should THE MIRROR make the attempt to inaugurate such a policy, so beneficial to all dramatic art, it would be readily seconded by the same men and women whose charity has become a characteristic of the profession.

Yours respectfully,

FREDERICK WHITE HENDRICKSON.

COUNT DE KERATRY CRITICISED.

WASHINGTON, D. C., April 24, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I ask a little space for comment upon the late interview with Count Emile de Keratry, reported for THE MIRROR.

THE MIRROR is bound, of course, to sustain its character and reflect the passing show. That the latter is not always a pleasing thing to contemplate is our misfortune, not an impartial newspaper's fault. But happily it is the privilege of onlookers to approve or condemn. Realizing this, no decent man who respects sister or mother could withhold an expression of disgust at the Count's views on romantic love.

It, as he says, there is an impression here that violations of the seventh commandment are peculiar to France, the same is due precisely to such sentiments as those with which he favors us in the ensuing paragraphs, forming as they do the Credo of a class of writers and men-about-town who, in their vicious imagination, reduce all humanity to one level:

"When a woman loves a man she will give that man everything," etc.

I wonder if many readers of the exquisite old lines—

"I would not love thee, dear, so much
Loved I not honor more,"

have not been struck by their adaptability to woman's lips.

"A young girl's love for her sweetheart—that is not love"—*i. e.*, Shakespeare's maiden heroines, to mention no others, have no conception of true love. This would, indeed, be news to the greatest student of women the world has ever seen. He might, were he to return to us to-day, gently suggest that rather was it the Count's perception that fell short, also that as well might I attempt to explain the gradation of tints to a man blind from birth as to seek to impress my convictions upon such an one [illegible] as Keratry's.

Happily, Daudet, Cherbuliez, Andre Theuriet and a hundred other more or less distinguished painters of Gallic manners, enable their country to say to the rest of the world, not as Keratry would have it, "You are as bad as we are," but rather, "We are as good as you."

Further on we are confronted by the question "When a woman meets a man and loves him, do you think she stops to ask whether that man is married?"

Were nine-tenths of our women to spit upon the name of the utterer of such calumny, I should deem the act a most fitting acknowledgment.

Very truly yours,

COLLINS STUYVESANT.

ONLY THE FITTEST WILL SURVIVE.

Buffalo Courier.

THE MIRROR predicts that in a year from now—April next—the farce-comedy craze will be as dead as a door nail—a thing of the past. This does not mean that that form of entertainment will become extinct, but that there will be a beautiful illustration of the survival of the fittest.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on former debtor personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Anthony, Harriet	Granger, Maude	Osmer, Wm
Alexander, J B	Garrison, Lulu H	O'Neil, James
Augustus, C W	Grahame, Frances	Olmi, G
Allen, Ione I	Grahame, Ethel	Owsley, Harrison P
Arden, Edwin	Gilmore, J H	Osterman, Jessie
Aldrich, Louis	Goulder, Beatrice	Lyle, F W
Anderson, Barrie	Gilvery, Amelia	Private Secty Mgr
Arthur, Julia	Grey, J H	Pratt, Chas H
Adams, Geo H	Gaddies, Henry T	Periet, H H
Alsop, M I	Gough, W H	Price, E D
Ashland, Phillis	Hasworth, William	Perley, Frank
Bozenta, Count	Harrison, W G	Paiten, Mrs T
Bingham, Mary	Hamilton, Edith	Playle, Margaretha
Blaine, James	Maxwell, Percy	Paulding, Frederick
Bernstein, I I	Harcourt, William	Quinn, Richard
Barney, A	Hamilton, G H	Robson, Stuart
Brown, H L	Howe, Watson	Rhea,
Burril, J F	Holmes, Raymond	Rogers, H W
Burke, J M	Hamilton, Theo	Ratcliffe, F
Backus, F Fred	Harris, Wm	Rik
Bland, L	Howard, Sydney	Remeole, Al
Blakemore, H D	Holmes, Clarence M	Redford, Ed E
Berkley, Mrs	Harris, Chas L	Readwan, Eddy
Crabtree, Charlotte	Henshaw, Blanche	Rensselaer, Ward
Comstock, Jr	Howe, Denville	Rogers, John
Carr, Albert	Hennig, Frank	Rosenfeld, Sydney
Crowenshield, Mary	Intrepids, Fred	Sinclaire, E A
Cheney, G	June, George W	Stinson, Frederick
Crabtree, Lotta	Johnson, Barry	Stansell, J
Couldock, C W	Johnson, Geo A D	Storm, G L
Craig, Jack	Johnson, Carroll	Sleeper, Frank
Cross, E J	King, T H	Sullivan, Maurice
Cornell, Flos	Kinsbergen, Sol J	Stone, Ed
Curtis, F L	Keene, Thos	Stephens, Walter
Clinton, Geo J	Kimball, Mrs J	Storey, G
Davidson, D	King, Mrs F F	Scott, John Philip
Davis, James T	Lawrence, Alice	Sparks, Jno G
Donaldson, Frank	Logan, Celia	Schoeder, Palma
Donnelly, H G	Lippmann, Julie M	Smith, B
Doud, Mrs W	Lewis, I C	Sayers, Henry L
De Francar, J M	Lennox, Geo	Schwartz, Fred
Durham, Jas A	Lawrence, Fred	Townsend, Charles
Dickson, J B	Leontine	Taylor, Bobby
Durant, C W	Manola, Marion	Taylor, Jay
Dickson, Geo	Marr, C J	Tennyson, Julius
Dubson, Wm F	Miller, C J	Vernon, S
Downing, Robt	Miles, Herbert D	Vickers, Mattie
Daniels, Frank	Montgomery, W H	Valentine, E B
Donnelly, Ira	McHenry, Nellie	Varie, Emma
Dixon, Fred	Magri, Count	Venom, Edward
Evens, Robert	McCormack, L	Vernon, Mrs R C
Eldridge, Louisa	McAdow, Dudley	Weaver, H A
Elton, George	McVeigh, Anna	Wilson, A J
Edgerly, W	Moore, J Owen	Wilbur, A A
Ellis, Sidney R	McCaull, John	Wood, F
Elsler, W C	Mills, Madeline	Warren, Charles
Emery, Kate	McCormack, J B	Warde, Jno K
Eichberger, John	Maclean, K D	Wilbs, Susie
Francis, Wm G	Maguire, Nelly	Williams, Daniel
Burlesque, Viola A	Mayer, Daisy	Whitecar, W A
Ferguson, E	Mansfield, Richard	Weber, H C
Foster, Al E	Mitchell, D I	White, H F
Flood, John	Mercer, Arthur	Webber, Wr
Faber, D F	Morris, Clara	Winthrop, Ethel
Forsythe, Kate	My Jack co., Mgr.	Wade, Frederick
Fisk, Robt A	Nichols, Guy	Watts, Amelia
Floyd, Geo W	Nunn, J A	Winn, Edward
Field, Albert	Nelson, Francis	Wareham, Harry E
Healy, Marguerite	Nobles, Milton	Wagge, Edward J
Bengough, M V		

SEASON - - - 1891-92

MAGGIE MITCHELL

IN

Two New Plays.

CHARLES ABBOTT,
Manager.

Care ABBOTT AND TEAL, 1101 Broadway.

THE PIKE OPERA HOUSE

The Elite Theatre of

CINCINNATI, OHIO.

Playing First-Class Attractions Only.

For open time apply to

CLARENCE FLEMING,
Daly's Theatre, or 1216 Broadway, New York.

VAN HORN & SON,

COSTUMERS,

121 N. NINTH ST., PHILADELPHIA.

Costumes made to order from new and original designs. Send for estimates. New and Characteristic Costumes to hire for Amateur Opera and Dramatic Societies.

ANNIE PIXLEY

In a brilliant new play by JAMES C. ROACH,

KATE,

A Romance of the War.

ALF. C. WHEELAN

Singing Comedian.

COMEDY, OPERA, FARCE COMEDY AND CHARACTER OLD MEN.

AT LIBERTY. Address MIRROR.

JUST FOR GLORY.

I will write to order for any Star or Manager of repute or responsibility, an original high-class play, modern or classical, with any cast of figure and surroundings specified, on sole conditions of a first production and credit as author.

Should any of my completed pieces prove available, will part with one or same terms.

Practical playwright, actor and stage director.

RICHARD GANTHONY.

NOTICE TO MANAGERS.

You will please take notice, that Edgar Kenneth, otherwise and commonly known as "Eddie Foy," having entered into a contract with the undersigned, on or before the 20th day of April, A. D. 1891, established by Daniel Henderson, has been enjoined from acting in his own behalf or for any other party, or permitting his name to be used in connection with any musical attraction except under the direction of Henderson during the continuance of an agreement now existing between Henderson and "Foy," bearing date of July 29, A. D. 1890, and terminating two years thereafter.

DAVID HENDERSON.
Per W. A. SHERIDAN, Attorney, 47

MILLIKEN AND CORTISS

desire to thank their many patrons for past favors, and to announce that on May 1, 1891, the business will be conducted by the undersigned. Either partner may sign in the name of the firm.

COL. J. F. MILLIKEN,
MR. HARRY CORTISS, Dramatic Agent,
1358 Broadway.

Ethelyn Friend

Ingenue. Address MIRROR.

GOSSIP OF THE TOWN.

The engraving above shows the countenance of W. H. Day, the art director and general stage-manager of the Lyceum Theatre Mr Day is becoming prominent in his special department of theatrical work.

The Adele Frost company has disbanded again.

The amendment to our copyright law is regarded as of little importance by English dramatic authors, who are perfectly satisfied with the protection conferred by the common law.

The annual professional exodus to Europe is beginning.

Henry E. Dixey is becoming an expert defendant He had good schooling with E. E. Rice

Isabelle Urquhart is in Europe. Richard F. Carroll is in this city.

Disengaged actors can be counted by the score along Broadway.

J. M. Hill's acquaintances fondly hope that the serious result of his skylarking affair with Allen Myers will cause him to restrain in future the acrobatic playfulness for which he is noted.

T. Henry French is said to pay Agnes Booth $300 a week during her engagement in Betrothed.

It is probable that Mr. Palmer will give Alabama a sumptuous scenic production at Palmer's next season before it goes on the road under his management.

The Kibbey-Kowell company are playing Fogg's Ferry and other plays to which they appear to have no right, in Illinois.

If Richard Mansfield wishes people to believe his story about the authorship of Beau Brummel he will have to bribe Clyde Fitch to write no more clever little plays like Frederic Lemaître.

"Allow me to say that I think The Mirror becomes more readable with each issue." —*Francesca Redding*.

The melodramas of the exuberant John A. Stevens will be taken on tour next season by T. H. Winnett, who says that they will be played at first-class houses and at regular prices only.

E. M. Gotthold, manager of The Pay Train, in which Florence Bindley will star next season, reports that his attraction is in active demand. The company will carry a carload of scenery and elaborate mechanical effects.

Jennie Stetson, who was obliged to leave the Annie Ward Tiffany company in Chicago on account of illness, is convalescing.

Rufus R. Wilson, associate editor of the "National Cyclopædia of American Biography," now in course of preparation, is compiling the theatrical sketches for the work.

Nina Farren, late of the Clara Morris company, has joined the Francesca Redding company to replace Florine Malcolm. Miss Malcolm has joined the MacLean-Prescott company.

"Permit me to felicitate you on the new front-page illustrations. They are a happy feature of a valuable journal."—*G. E. Johnson, Akron, O.*

Nathalie Chuchemia is playing Madame Laurent in Only a Farmer's Daughter.

Sunday theatricals have found an advocate in the Rev. Jenkin Floyd Jones, of Chicago. At a meeting of the Unitarian Club, recently held in Kansas City, the question discussed was "The Theatre in its Relations to Society." Mr. Jones spoke upon the subject, and after expressing his gratitude for the pleasure and improvement he had derived from the art of the actor, added that what was asserted as an evil, he could but regard as a blessing. He referred to Sunday performances in the theatres. Having been compelled to the observation that in all the large cities there was a numerous class of working people who had never been drawn to the churches, he was ready to express the hope that if necessary there might be ten times as many Sunday entertainments in the theatres, that the people might be attracted to places far better than those of idleness and dissipation, into which they were otherwise almost certain to be tempted.

That old story about an English syndicate making H. R. Jacobs an offer for his theatrical interests has been revived, and sent on its travels again.

The Boston *Beacon* says that Manager Hill ordered Thou Shalt Not out of his theatre after a three days' exposure of it. As a matter of fact, Mr. Hill found nothing to object to in the piece until the Mayor threatened to rescind the licenses of his theatres. The idea that Mr. Hill could conscientiously object to Thou Shalt Not after having himself had a finger in The Clemenceau Case pie is funny.

Rosina Vokes is playing to large business at Daly's.

Madame Modjeska is expected to return from Europe a couple of months hence.

Minnie Palmer sailed for England last Wednesday by the *City of Berlin*.

Max Eliot says that Julia Marlowe is absolutely devoid of egotism.

During the last week of his recent engagement in Boston, Richard Mansfield gave matinees on Monday and Tuesday in place of the usual evening performance—a novel scheme to attract attention that appears to have met with success.

Harry W. Groesbeck and Frankie St. John were married by the Rev. S. H. Boyle at Philadelphia, on Monday of last week. Mr. and Mrs. Groesbeck are members of the Casino stock opera company in that city.

Joseph Howard, Jr., has just recovered from a severe attack of la grippe, complicated with bronchitis

Courtenay Thorne's left hand is artificial, and it is always covered by a glove. He manages it so cleverly in gesturing that Miss Vokes' audiences are oblivious to the device.

Carmencita is dancing "La Cachuca," "El Vito" and "Petenero" this week at Koster and Bial's.

Tonawanda, N. Y., is to have a pretty opera house, whose cost will be more than $20,000. The work is now progressing and the house will be ready to open in September or October. C. N. Garing, the manager of the present Academy of Music, will have charge. Tonawanda now has a population of 16,000.

The fiftieth performance of Mr. Wilkinson's Widows will occur on May 5. Charles Frohman is preparing suitable souvenirs.

The benefit for the Actors' Fund at Harrigan's will take place on Thursday afternoon. A fine bill has been prepared and Manager Hanley is doing his best to make the affair a profitable event.

Helen Russell will appear in The Envoy at the Star next Monday. Mattie Earle and Carrie Wyatt will also be in the cast.

Reilly and the 400 has proved the greatest pecuniary success in Edward Harrigan's career.

George Reardon, of the Lowell press, came to the city last week to look after the details of a novel theatrical enterprise.

No work is being done on the Murray Hill Theatre. The gaping site on Forty-second Street is covered with a confusion of old bricks, and there are no signs yet that Mr. Hammerstein is going to build.

P. H. Tourner has been appointed director of the gymnastic and athletic department of Kraffy's King Solomon production, which will disturb the serenity of the Palisades this Summer.

A. Doran, proprietor of the Opera House at Quincy, Ill., states that Mr. Schoeneman is no longer manager of that theatre. A new manager will be appointed to fill the vacancy and meanwhile Mr. Doerr will conduct the house himself.

E. D. Price states that David Belasco and Mrs. Leslie Carter went to England with a specific business object in view, the nature of which will be disclosed within a few days. Mrs. Carter's mother accompanied her. They will return some time in May.

Agnes Booth has written the members of the Twelfth Night Club that she will positively be present at the club's benefit performance in the Lyceum Theatre on May 7 to deliver an address of welcome. Frederick Bond will appear in one of Coquelin's favorite characters, Wilton Lackaye will recite, Nellie Mayo will sing, Fritz Williams and Joseph Holland will present a novelty, and the members of the club will be seen in a frolic.

H. R. Jacobs is somewhat surprised at the action of Emanuel Levi, owner of the Star Theatre, at Buffalo, in bringing a suit to recover $3,000 against Daniel Scelby and Mr. Jacobs jointly. Levi charges them with conspiracy in leasing the Chicago Academy of Music, thereby deterring the collection of a judgment Levi holds against Shelby individually. Mr. Jacobs states that he will bring a counter-suit for $50,000 against Levi for having alleged that the former was in any sense responsible for the Shelby judgment.

Fanny Davenport, through her counsel, ex-Judge Dittenhoefer, last week compromised the Government's claim for duties on her Cleopatra costumes for the sum of $350.

Robinson, who now controls the Star Theatre in Buffalo, imagines that he is going to revolutionize theatricals there. He is industriously circulating postal-cards bearing landations of his wonderful pluck and enterprise and vaguely threatening to bury the Meech Brothers' fathoms deep ere long.

The stage finds friends as well as foes in the pulpit. Lizzie Jeremy calls The Mirror's attention to a sermon preached by the Rev. J. G. Townsend, of Pittsburg, in reply to a violent assault on the drama made by the Rev. Mr. McAllister, of Allegheny City. Mr. Townsend said that a great actor was a great ethical teacher; plays were sometimes as dull and juiceless as sermons, but they were no more harmful to the listener. Pleasure is moral, not immoral; a smile is as divine as a sigh.

Effie Ellsler, when she presents Miss Manning at the Fourteenth Street Theatre, will be supported by Frank Weston, John A. Ellsler, M. M. Murray, Adolphe Lestina, Gerald Griffin, John A. Holland, Joseph Wheelock, Jr., Lillian Daily, Loula Porter and Ethelyn Friend.

In London, the failure of "The Greatest Show" at Olympia is referred to by the papers in connection with the management's bumptious advertising talk here about the wonderful success of the exhibition in England.

It is probable that ex-Mayor Abram S. Hewitt will be asked to deliver the principal address before the Actors' Fund Association, at the next anniversary meeting, on June 9.

FOREIGN.

LONDON.

April 21.—The elder Wallack is reported to have once said, "When the box-office doubts what trick to take while it is playing a losing game, let it trump with a revival." Another manager leads such a diamond card to-night. It is Augustus Harris, who revives Never too Late to Mend, with Charles Warner and Miss Millward as Drury's Ace and Queen. He follows the example of Irving, who holds a handful of old plays; of Wyndham in School for Scandal; of Barrett in Hamlet and Belphegor, and of Thorne in Bulwer's Money.

All these revivals are successful, and Money especially. Its feature is the Clara Douglas of Miss Dorothy Dorr. She has conquered every critic—even the bilious William Archer, of Yates' *World*, and that clever coxcomb of critics, Clement Scott. All fairly gush in typography over her.

I was asked how could American managers let such a Dorothy—the name, as Mrs. Stanley knows, means "gift of the gods"—slip through their hands, but I gave it up as a conundrum. She is—to use a London adverb, which is jangly complimentary—"awfully" clever and versatile. "Not in the least American, don't you know, and no accent, you know," said a swell in the stalls near me. The general cast was good. The Stout—reminding of John Brougham's rendering of the character—the Blount, recalling lamented Billy Floyd, the Graves of Tom Thorne, and especially the Dudley Smooth were of the highest artistic order.

The Henrietta—another play dealing with money—is universally liked as a production, but is handicapped still with an unadaptive company who fit square pegs into round-shaped roles. Americans fear that it will prove another frost for Manager Harry Lee, who, although handicapped by an unpopular front-manager, is universally liked for his modesty and *savoir faire*.

Other frosts as regards pecuniary successes, are with Ivanhoe, the Italian opera—pulled together, however, by subscriptions—with Mrs Langtry—to the grief of W. E. Chapman, editor of the weekly called *London*, who owns the play—and at the Prince of Wales Theatre where Maid Marian has been sung to empty stalls and now been removed like an obnoxious placeholder.

Echoes of the success of Alabama—signifying, I believe, in the Indian tongue what in English we translate "here we rest"—have reached London and enquiries are already made whether "we shall in time have it on this side." The theme would be a great novelty here, and for treatment a good company could be prepared without much trouble.

Miss Sophie Miles—although she had in private a trio of marital names and, I think, wore three wedding rings—has just died. I had it once on no less an authority than dear old Couldock that she was the best "all round" actress England had ever sent to Canada and the States. Like Charlotte Cushman—whom she much suggested—Miss Sophie Miles was excellent in male characters. Many will undoubtedly remember her Hamlet and Richard III. at George Wood's theatre—now Daly's—many years ago. Her voice and business had been trained by John Ryder, and she was both tragedienne and comedienne.

Miss Grace Hawthorne—whose provincial tours have been assumed by a Theodora syndicate—is involved in financial complications which may prevent or postpone her autumnal visit to the States. The *Era*, some time ago, spoke disparagingly of her management at the Princess' Theatre, upon which she entered in its "ledger"—so to speak—an action for libel. Its proprietor is credited with having then engineered a petition for her bankruptcy, and the procedure is now progressing.

In England bankruptcy proceedings are ten to one in favor of creditors who can delay and harass by cross-examination and "wants-to-know-you-know." And while the proceedings pend, the debtor is not allowed to leave the Kingdom without incurring the risk of a *ne exeat* (a "no go") and process for contempt of court.

The latest London lion is the ubiquitous and recently peripatetic Toole, who is a martyr to luncheons, teas (or tease) and midnight suppers. At one of the latter given two evenings ago by Irving in the celebrated old Beefsteak Club-room, now comprised in Lyceum boundaries, Toole looked very unlike a sexagenarian. Thorne forsook his melancholy as Graves, Wyndham brought with him his spirits as Charles Surface, Giddens came with his "here's to the maiden of bashful sixteen." Tree presented himself without his Dancing Girl and other managers came to the turtle, the wine and the smoke so as to greet their returned prodigal. He was in his best humor, and his stories about Australia and his adventures there, not only kept Col. Routledge, the famous publisher and his intimate friend, on the broad grin, but the rest of the smokers and jokers. After Our Regiment—for the losses of which some ardent capitalist dearly pays—quits the veteran's theatre he will take possession and again plunge into management.

Mrs. Langtry may well seek the seclusion which a cabin grants in a return voyage to the States. She has been inexplicably unpopular and distressfully unlucky in this the city of her early triumphs. Her play here was the work of the author of Jim the Penman, on a promising theme, but treated in a somewhat antiquated method There were picturesque scenery, elegant stage furnishing and sumptuous millinery. The piece, however, proved to be of the stage, stagey. A playgoer saw the issue long before it arrived. He was introduced to his old stage friend the innocent convict; he listened to the familiar confession overheard through convenient curtains; he again encountered the old lover knocked down by his sweetheart's coupé and tended in his illness by revived love; and the chestnutty discovery of the real murderer comes pleasantly in to drop the curtain on a story the secret of which was made known in the second scene There was a Victor—the hero—during the play, but no victor after performance. Linda Grey is the title of the drama, but it will not become grey in age of performance. Meanwhile that Mrs. L. is losing money the play of The Idler that she refused is making it at the o'd house of Hare and the Kendals.

The St. Petersburg correspondent of the *Chronicle* telegraphs to-day: "David Garrick has just been produced here in English with great success. Mr. Irving, the son of the celebrated English tragedian, played the title role, and proved beyond question that he has inherited a considerable amount of the histrionic ability of his father." O. H.

ROME.

April 13, 1889.—The only novelty of the past month which deserves noticing is a Polish drama called Sergio Alessandrovic—though in reality, the hero of the play is Wadislao Mikailovic. The play was written by a Polish gentleman, Paul Werner, of Varsavia.

Wadislao Mikailovic is a gambler, but has been created General, for having accidentally saved the Emperor's life. He also becomes a court favorite, and is in such good odor with the police that at last he is able to do what he likes with those around him and soon manages to get rid of a brother officer, the noble Potienshy, and also denounces another brother officer, Sergio Alessandrovic, as a Nihilist, merely because he has gambled and lost Vera's (Sergio's wife) fortune, which he was trusted to manage.

Nadega Smolesko, Potenshy's wife, however, resolves to avenge her husband's death, and for this purpose she joins the Nihilists, seizes on certain papers which show Mikailovic's real character, and gives them to Sergius, who goes to the General's club, where he is gambling as usual, and reveals his crimes openly to all present. Every one rises at this, and condemns the General to death. He blows out his brains.

The police enter at that moment. "General Mikailovic has lost a large sum of money," says one of the gentlemen present, "and has killed himself"

The play took here, but I do not think it would take with the American public. It lacks interest. Not one character is attractive or effective, not even Nageda.

Rossi is studying the last German success, Guilts, but he has not given it yet.

The Pietro Romi company, now in Rome, promises six novelties during the short month of its stay, but as yet not one has been performed.

Eleanora Duse is reaping the highest honors in Russia, where she is thought superior to Sarah Bernhardt, especially in Camille. We feel quite proud of this success, and take it almost as if it were a personal tribute to each of us.

If we have not had many novelties on the dramatic stage, we have had two successes on the operatic stage, one, Pelegrina, by quite a young man, Clementi, and the other, Herat, by poor Alcaine Leonardi—I say poor because he did not live to see his opera produced or to enjoy its success.

Poor Leonardi had a long and painful illness, and he was fearful of death and the dark shadows beyond the tomb. When he spoke of it his terror and anguish cast a veil over his ideas, and the thought of death sent a tremor through his whole being, and shook his voice.

But as Death gradually approached him his fears grew less, and peace, instead of trembling, filled his soul. For days before he died he seemed to be already far from those who stood around his bed and living another life beyond the littleness of this one. He no longer spoke of recovering, or of human hopes or human joys. A gulf seemed to have opened between him and all those whom he once loved. He never spoke to them during those days.

But on the last day of all, he seemed to awake out of a dream, and then he spoke to those around him, and said that he had been traveling in an unknown land, amidst most exquisite scenes of delight. He died singing the music of Herat, which he had composed, and which has recently been given with so much success in Rome.

The libretto is taken from Moore's "Loves of the Angels," and Leonardi wrote it himself, as so many masters now do.

A committee of ladies and gentlemen, including the Duke of Sermoneta, Madame Helling, the great Russian pianist; Donna Laura Minghatti and others, subscribed for the production of this work, which is more like a poem in music than an ordinary opera.

The prologue takes place in Heaven, and is sung by the angel Herat and a chorus of angels. He is then sent to earth as guardian angel to protect young Linda. When he sees her, human passions fills his being; he loves, and becomes mortal. The cantata ends by the angels in Heaven bewailing Herat's fall.

Apropos of the spectacle of Nero, now being given in Paris, would you care to know how often Nero has been put on the stage, one way and another? No less than thirty-three times, and the list may not be finished yet.

What a pity that Shakespeare did not give us a Nero.

Among those who have defended Nero, and maintained that he was not so black as historians have painted him, I may mention the Jewish historian, Flavius, Cardano, Voltaire and Cossa (whose tragedy of Nero is the best yet written).

His great crime was his cruelty to the Christians, but, even at his worst, he was never so cruel as the Inquisition. But give a dog a bad name (and Nero's is bad enough), you know what will follow.

But, enough; this is not comedy. *In congruo*, and having no more comedy to show you, down rolls the curtain. *Finis*, therefore, for to-day.

S. P. Q. R.

AUSTRALIA.

SYDNEY.

Feb 25. At the Criterion here Harvest closed Jan. 30 after a run of three weeks to good business. On the 31st was produced for the first time in Sydney D. C. Stephenson's and Brandon Thomas' Comrades. The play ran two weeks to excellent business.

On Feb. 14 Boucicault's The Jilt was produced by Brough and Boucicault for the first time since the late dramatist's Australian tour in 1885. The play is still running.

At the new Garrick several excellent plays have been done under the direction of Hiscocks and Wilson. The latest, The Idler, has done enormous business.

In a few days Annie Montague and Charles Turner will make their reappearance after many years' absence and revive several popular operas.

Harry Rickards' Novelty and Variety company is the current attraction at the Gaiety. The entertainment is good and the business done is large. Harry Rickards is a whole show in himself and works very hard to make a success.

At the Theatre Royal Grattan Riggs, the Irish comedian, opened a few weeks' engagement on Jan. 21. He appears in Arrah-na-Pogue, Irish Detective, Shin Fane, and Shamus O'Brien, and is well supported. Bland Holt, who has not been seen in Sydney for many months, renews his acquaintance with us on Feb. 26.

After a splendid run of fifty-one nights at Her Majesty's, Dick Whittington and his Cat was withdrawn from that house on Feb. 24. The place was taken by George Rignold in Boucicault's Arrah-na-Pogue. Maggie Moore was seen in the leading woman's part.

Dr. Carver's Wild America show is occupying the Moore Park Grounds.

MELBOURNE.

Dr. Bill is in its fifth week at the Bijou here. The receipts here averaged for Myra Kemble, the star, over £1,200 a week. The play will run a few more weeks, after which we shall see Janet Achurch and Charles Charrington in several of their plays.

The Middleman was produced for the first time here at the Theatre Royal on February 21. Charles Cartright and Olga Nethersole were in the principal roles.

At the Opera House a bright and lively entertainment is afforded by Skipped by the Light of the Moon.

At the Gaiety minstrelsy holds full sway.

FOREIGN ECHOES.

The London *Sunday Times* refers to The Henrietta as "Mr. Bronson Howard's cleverly realistic and wittily written, but unsympathetic play."

They are of opinion in England that Americans are more enterprising than Englishmen in the matter of producing new and original plays. So you see our dramatists must be wrong in their complaint.

It is said that a new-comer, before long, to the already long list of actor-managers in London will be William Terriss. He is supposed to be in some way connected with the theatre which it has been proposed to erect on the site of Waterloo House.

Most of the London papers are loud in their approval and praise of Henry Irving. They say he is doing his utmost to render the Lyceum more and more worthy to be compared with the Comedie Francaise. This he is endeavoring to do, they say, by constant change of programme. Some of our managers have been doing that over here.

Ibsen's new play, Hedda Gabler, has been performed in London at a series of matinees.

Wilson Barrett is appearing at the New Olympic in The Acrobats, an adaptation by Mr. Barret of Le Paillasse.

Poole has got back to London. He opened in The Upper Crust to an enthusiastic house.

Twenty thousand persons paid for admission to Shakespeare's birthplace at Stratford-on-Avon during last year.

Carmen Sylva's (The Queen of Roumania) play, Meister Manoli, will be produced on May 1 at the Burger Theatre, Vienna.

The *Revue d'Art Dramatique*, the leading theatrical organ in France, says that The Dramatic Mirror is the best theatrical paper published in the English language.

The Idler and the Dancing Girl are the only legitimate successes in London just now.

Theodore de Banville, the French poet, who died on March 13, was the author of several plays. Among others were le Feuilleton d'Aristophane, le Beau Leandre, les Fourberies de Nerine, Gringoire, Dedamia, la Femme de Socrate and the Baiser. Theodore de Banville was sixty-eight years of age.

It is now almost certain that Thermidor will never again be seen in Paris. *Requiescat in pace*

The Henrietta, in spite of the excellent press notices, is not a pecuniary success in London.

Sadie Martinot is in London, looking for a play.

M. Bertrand, the late manager of the Theatre des Varietes, has been appointed director of the Paris Opera House.

Mrs. Langtry's new play, Linda Grey, has proved as great a failure as her previous undertaking. She has, in consequence, closed the Princess Theatre and accepted an engagement under Gus Harris to play in the coming revival of Formosa.

IN OTHER CITIES.

PHILADELPHIA.

Margaret Mather appeared at the Chestnut Opera House April 20 in Barker's Jeanne D'Arc, with Gounod's music. The audience was large, and Miss Mather had every reason to be gratified with the reception she and the play received. Her acting was spiritual and intelligent, but she has hardly the figure or the force to make the character of Joanne impressive. Otis Skinner as Thibault and his wife excellent. The rest of the support met all requirements. The play was superbly mounted and is well worth seeing. Business good. Dr. Bill 27-May 2.

At the Grand Opera House, Shiloh, a new five-act war drama, was produced for the first time on any stage 20. The play takes its name from the battle of Shiloh, and with which much of the interest of the piece is connected. A Northern Colonel with a Southern wife has two sons, who have been separated for years. One lives in the North, enters the Union army; the other, living in the South, enters the Confederate army. The Southern soldier asks his brother on picket duty on the Northern lines to pass a letter through to his mother. The two are unknown to each other. The Northern soldier accepts the trust, is detected and sentenced to be shot, but is finally saved from such a fate. The first act introduces the Southern home of Colonel Randolph, and closes with a representation of the old Volunteer refreshment saloon in Philadelphia, with marching troops, a brass band, a fife and drum corps, and a good-sized street crowd, all of which makes a very fine picture. The second act, showing the home of Judge Belmont, in the South, is a beautiful piece of scenery, and introduces some good negro-minstrel business, a plantation melody, and a Confederate regiment on the march. The third act shows a Federal regiment in camp, and brings in the battle of Shiloh, with a great deal of shouting and red fire. In the subsequent acts, there are tableaux of the court martial, the sentence and the clearing in the woods, whose character are indicated by their title. All these are stirring and impressive scenes. The action is extremely lively and rouses the enthusiasm of the audience. The co. is a large one and has an immense body of supernumeraries who appear as soldiers, negroes, street-boys, etc. There are many capable actors and actresses in the co. Among those deserving special commendation are John A. Lane as Colonel Randolph, Emma Hinckley as Mrs. Randolph, Frederick Vroom and Charles W. Sutton as the Randolph brothers, Wilbur Hu son as James McFatrich, George M. Ellwood as Jake Peterman, Lew Simmons as Uncle Ephraim, Helen Jones as Alice Belmont, and Ethel Reckey as Gladys Carberry. Business good. Same co. 27-May 2.

Francis Wilson and his co. began their second week at the Chestnut Street Theatre 20 in The Merry Monarch before a full house. Business excellent. Same co. 27-May 2.

At the Park Theatre Lydia Thompson began a week's engagement 20 before a large and well-pleased audience. Her co. is a good one and drew full houses during the week. McKenna's Flirtation 28-May 2.

Annie Pixley began her second week's engagement at the Arch Street Theatre 20, reviving Miss, in which she first made her reputation as an actress. The parts were all well taken and the piece gave entire satisfaction. Business good. O'Dowd's Neighbors 27-May 2.

Donnelly and Girard returned to the Walnut Street Theatre 20 with Natural Gas and played to a crowded house. Since the piece was last seen here new specialties, songs and dances have been introduced, which makes it funnier than ever. Business excellent. The Millionaire 27-May 2.

At the National Theatre, the well-known comic opera The Pearl of Pekin, was presented 20 with Louis Harrison as the Mandarin, and the same excellent co. that has made the piece so popular in this city. The performance went off with great dash and spirit and seemed to be greatly enjoyed by the immense audience that crowded the house. Business large. The Corsair 27-May 2.

McKee Rankin in The Danites, with a strong supporting co., was the attraction at the Girard Avenue Theatre 20. A good sized audience witnessed and thoroughly appreciated the excellent performance that was given. It was certainly a well staged and a well acted play. Business fair. Nellie McHenry in A Night in the Circus 27-May 2.

At Forepaugh's Theatre Micaiz, the late Newton Gotthold's four-act melodrama, was presented to a large audience 20. The play is new to this city, and it made a very good impression. It was handsomely staged and well acted. William Cattle made a decided hit in the dual roles of Pascal de la Garde and Micaiz. Business good. P. F. Baker 27-May 2.

Charles T. Ellis and his co. appeared at the People's Theatre 20 in Casper the Yodler. He was supported by a capable co. and drew fair houses during the week. Hands Across the Sea 27-May 2.

At the Lyceum Theatre Arizona Joe (Joseph A. Bruce) and co. presented a Western melodrama of the sensational, blood-and-thunder order, called Black Hawks, and did a good week's business. London Specialty co. 27-May 2.

The Irish musical comedy-drama, Blackthorn, with W. H. Sloan as Denny Dolan, was presented at the Kensington Theatre 20 to a good-sized audience, who seemed well pleased. Business fair. Rose Hill's co. 27-May 2.

At the South Street Theatre the perennial temperance object lesson, Ten Nights in a Bar-Room, was revived 20, and drew fairly well during the week. Attraction for next week not yet announced.

Lolly Clay's Gaiety co. did a large business at the Central Theatre week of 20. The Night Owls 27-May 2.

The Broad Street Theatre, which was closed during the past week, excepting for two nights when the Mask and Wig Club of the Pennsylvania University presented Ben Franklin, Jr., will reopen 27 with Poor Jonathan.

Kellar will follow the regular minstrel company at Carncross Opera House beginning 27.

The mansion and pretty grounds of the Edwin Forest Home were gay 23 with brightly dressed ladies and spruce looking men, most of them Thespians, who had assembled together to celebrate the three hundred and twenty-seventh anniversary of Shakespeare's birth. The celebration was under the direction and management of I. Fred Zimmerman, of the Chestnut Street Opera House, a fact in itself which gave the occasion the stamp of pleasing success. At two o'clock the company assembled in the reception rooms, and a short but very choice entertainment was given. President Moore welcomed his guests. Then Simon Hassler's orchestra played Rubenstein's "Shakespearean," and Frances Wilson delivered an oration. Then followed Braga's serenade for violin, clarionet and piano; Charles Rohifs read Anna Katharine Green's poem, "A Tragedy of Sedan;" "Arriere Pensees," a recitation by Otis Skinner; Maud Pleasants, of Miss Mathers' co., in Scanlan's "Swing Song;" a cornet solo by William Ewers, and a reading, "The Old Player," by Howard Kyle, also of Miss Mathers' co.; a ballad, "Can Hearts So Soon Forget," by W. Redstone. A rondo-finale by Hassler brought the programme to a happy conclusion.

KANSAS CITY.

Warm weather is being felt here already, and people seem to prefer the open air on moonlight nights to theatrical amusements. The only house open week of April 19-25 was the Ninth Street Theatre, where George C. Staley appeared in A Royal Pass. His pleasing voice and manner as the German guide made the leading part very acceptable. Little Claire, a child actress, was cute and winsome, and the rest of the co. fairly good. The locomotive race and collision were well put on. The Fair week of 26.

Sheridan and Flynn's co. gave a mediocre specialty performance at the Gillis Opera House 19, and were rewarded by a good attendance. Sheridan and Flynn, Clio and James F. Hoey were the features of the co. Honest Hearts and Willing Hands next.

At the Coates Opera House the Kansas City Ideals presented Oura 21 and drew a large audience. The performance was for the benefit of the Women's Exchange. Most of the cast acquitted themselves well.

The University of Michigan Banjo and Glee Club gave an excellent concert at Music Hall 23 before a large audience. H. C. Jay and Harry Alridge deserve special mention.

The City Directory will close at Troy, N. Y., May 5, and reopen in San Francisco July 20. Amelia Glover will go to Europe for a short trip between seasons to learn some new dances. Nearly all the present co. are re-engaged and Lulu Schoolcraft and Willis P. Sweetman are added to the list.

Sarah Bernhardt passed through here 24, en route West. None of our local managers cared to place the requisite guarantee for an appearance here, although she had big houses at fancy prices on her last visit.

CINCINNATI.

Gillette's latest comedy All the Comforts of Home proved an attractive card at the Grand during week of April 21-25. The piece is a success in every sense, the action being lively, the dialogue entertaining and the situations as laughable as can be imagined. The cast included Robert Billard, Kate Denin-Wilson, Frank E. Lamb, Marie Greenwald, Maud Haslam and Herbert Ayling, and it can be set down as a fact that a more even performance has not been given in Cincinnati during the season. Mr. and Mrs. Kendal 27-May 2 in a repertoire, with The Iron Master as the opening bill. Maggie Mitchell 4-9.

Madame Janauschek, completed a successful engagement at the Pike 25, her repertoire for the week comprising Essex, Meg Merrilies, Mother and Son, Macbeth and Marie Stuart. Her support included such excellent artists as A. H. Stuart, Frederick Boeck, A. H. Barr, Agnes Warden and Jessaline Rodgers, and Manager Ballenberg staged the several plays in the most attractive style. Manager Ballenberg has been tendered a testimonial benefit, the date of which has been fixed for May 15.

Kate Claxton, who was to have appeared at Heuck's week of 19-25 in The Two Orphans, telegraphed Manager Penwell 20 that in consequence of the serious illness of her child, she was forced to cancel her engagement, a proceeding which necessitated the closing of the theatre and entailed considerable loss to the management. The house will reopen 26 with Gus Heege in his dialect comedy Von Vonson.

Richard Golden in Old Jed Prouty, at Havlin's during week of 19-25, despite the warmth of the weather, duplicated the success attending his previous local engagement at Heuck's past season. His portrayal of the whole-souled, down-east tavern keeper, is as clever a piece of character acting as one could wish to see, and Dora Wiley's singing was liberally applauded. The World Against Her 26-May 2 with Agnes Wallace Villa in the leading role. Fitzsimmons' Novelty co. week of 3-9.

At Harris', Doré Davidson and Ramie Austen filled out the week of 19-25 with excellent results pecuniarily. The programme for the week embraced Guilty Without Crime 19-22, followed 23-25 by Dangers of a Great City. Both plays were efficiently cast and attractively staged. The Indian Mail Carrier week of 26-May 2.

Honest Hearts and Willing Hands constituted the bill at the People's during week of 21-25. Duncan Harrison, the author and star of the play, was absent from the cast, but the presence of John L. Sullivan in a minor part was sufficient to attract a good-sized audience nightly. The cast was only fair. The Reilly and Wood Novelty co. is announced for week of 26-May 2.

Manager Gil Robinson, of circus fame, in company with his bride, occupied a box at the Grand 23.

Popular Lou Ballenberg, of the Pike, has been tendered a testimonial benefit to be given at his house May 15.

Treasurer Lew Wiswell, of the Grand, will, in all probability, accept a position as cashier with one of the leading bookmakers during the Summer racing season.

To all intents and purposes, Cincinnati's Summer season of light opera is a thing of vanished past, and Manager Rindfleisch's experience last season at the Highland House with a fairly capable company will deter any similar attempt during this Summer at least.

The Coney Island of the West will open its season June 21.

A. J. Herrscheimer, treasurer of the Pike, has been engaged by the Cincinnati League Baseball Club as assistant treasurer, and Charles Zimmerman, of Heuck's, will, during the heated term, act as ticket seller at the League Park.

The circus season in Cincinnati will be opened 27 by John Robinson, who will be followed within a few weeks by both Forepaugh's and Barnum and Bailey's. The three shows are being very heavily billed in this vicinity.

The Porcupine (Heaven alone knows why so called for its editor's one Sunby, employs no quill, the use of shears and paste-pot being less laborious) is a local journal with humorous propensities whose clippings without credit from THE DRAMATIC MIRROR'S Handiness Column are on the wholesale system.

A feature of the Robinson's Circus performance this season will be the spectacular production of Solomon's Temple and the Queen of Sheba as designed by John Rettig.

No spectacular exhibition will be given at the Campus this year by the Order of Cincinnatus.

SAN FRANCISCO.

APRIL 19, 1892.

The sensation at this writing is the sale of seats for the seven nights and matinee performance of Sarah Bernhardt at the Grand Opera House. The sale occurred at the Baldwin Theatre where Managers Bouvier and Willoughby and Treasurers Morgenstern and Peyser took in $10,490 yesterday, the first day of the sale. This is strong testimony to the Friscan appreciation of high-class art.

The County Fair is about to enter upon its third week at the Baldwin with no apparent diminution in the attendance. After The County Fair, Men and Women for a fortnight or so.

Roland Reed is at the California. The bill this week is Lend Me Your Wife. Next week Mr. Reed will appear in The Woman Hater.

The Powell Street Theatre opened last night, under very pleasant circumstances. Schwartz Brothers are the proprietors, with the exclusive management vested in Mark Thall and Alf. Ellinghouse. The play was Pettitt and Simms' Master and Man. The principal people in the cast are Lillian Andrews, Lawrence Hanley, I. W. Herbert and Harold Russell. The pretty playhouse has been remodeled by Architect Wood, and for the better, it now being more commodious and beautiful. It was crowded to its capacity last night.

Cleveland's Consolidated Minstrels drew very large houses at the Bush Street Theatre for two weeks. W. S. Cleveland, the good-looking and invincible young manager, accompanied his co. to San Francisco this time. In a conversation with him, he said: "Next year I shall try what I believe will be a winning experiment. I am going to add one more co. to my already paying list, and make it up of young men who are unknown to the public, but of exceptional talent, and advertise it, 'No old favorites in this aggregation of youth and attractiveness.'"

The Plunger will likely run another week at the Alcazar, as it has been favorably received this week, so well, indeed, that seats and standing room have all been utilized. Inside Track is underlined.

Gypsy Baron has done excellent service at the Tivoli Opera House. This completes its fortnight. It may run three weeks, but Amina, new here, is underlined.

Fred. Urban's benefit Thursday night was a popular uprising of his friends, who went to the Tivoli in a body, an festooned Gypsy Baron. Albert Guille will sing in his own concert at Odd Fellow's Hall this evening, and departs for New York tomorrow.

Maude Morrell, of Oakland, the young lady who played Calanthe so successfully the other evening in Damon and Pythias, over there, is being mentioned as the soubrette of the Powell Street Theatre.

Johnny Williams, of the Keogh Comedy co., has returned to the city.

Arthur G. Thomas, acting manager of The County Fair, is on duty at the front door every night. He has not been here in eleven years, is pleased to return, and is in splendid health.

After Kajanka at the Bush, on May 4, Professor Herrmman will occupy the cosy little house for a few weeks.

An amateur performance of Girofle-Girofla by the Art Association, Tuesday night, discovered a young artiste of rare abilities in Mrs. Mary Wyman Williams. The critics here are unanimous in her praises.

The Boston plans packed the Oakland Theatre last night in Robin Hood. Flora Finlayson sang "Allen a Dale." She was cordially received and was presented with numerous beautiful floral offerings.

Manager George Wallenrod, of the Alcazar, contemplates an early departure for a pleasure tour through Europe and the Continent.

Shenandoah will follow Roland Reed at the California.

BOSTON.

Agnes Huntington is filling a farewell engagement at the Hollis Street to large and enthusiastic audiences. The cast is precisely the same as that seen in the piece at this house in the Fall with only one exception. Vinnie Cassell now plays the part of Chopinette.

Few plays this season have made so pronounced a hit here as A Night's Frolic. A large and delighted audience gathered on the opening night, and there has been a constant increase from that time. Miss Barry has never been seen here in a part that fits her so admirably, and the supporting co. also have congenial characters. From the present appearance the engagement will be the most successful of the season.

Robert Downing and Eugenia Blair are filling a successful engagement at the Grand Opera House, playing the favorites of their tragic repertoire. The following is the arrangement of plays for the week: Virginius, 27 and 2; Ingomar, 28 and 30, matinees; Damon and Pythias, 29; The Gladiator, 30, matinee, and 28, 30 and 2, evenings.

Wilson Barrett's successful play A Four-Legged Fortune is the attraction at the Globe where it is being given by a strong co. J. A. Herne has a powerful part which he plays admirably and Stella Boniface also shares in the honors.

Sol Smith Russell's impersonation of Noah Vale in A Poor Relation, is drawing large audiences to the Tremont. He will be followed on May 4 by E. S. Willard, who begins a fortnight's engagement, dividing the first week between John Needham's Double and Judah.

Although drawing large houses at the Museum New Lamps for Old and The Open Gate will be withdrawn 2 to make way for Hands Across the Sea, which had one of the longest runs ever known to the Boston stage when given here in the season of 1889-90.

The Soudan continues a popular attraction at the Boston, where audiences of enormous size testify to the power of this drama. Evidently the piece can easily fill this large house for the rest of the present season.

Dan McCarthy's Dear Irish Boy forms the bill at the Howard Athenæum, where it is doing a good business. J. B. Wallick in his frontier drama closed a successful engagement at this house 25. Willow Copse was revived for a week 27, with the members of Lothrop's Portland stock co. in the leading characters.

Rehearsals of Margaret Fleming are in progress at Chickering Hall, where the play will be given a special production for the week of May 4-9. James A. and Katherine C. Herne will be seen in their original characters, and the piece will be given with unusual attention to detail. The first night will be marked by the presence of the prominent literary men and women of Boston, who united in the written request to Mr. Herne for the presentation of the piece here.

War to the Knife and Nan-the-Good-for-Nothing formed the bill which was successfully given by the New England School of Dramatic Instruction in Union Hall 23.

J. Gordon Edwards, the leading man of Lothrop's Portland Stock co., took a benefit at the Grand Museum 29. Damon and Pythias and Robert Macaire forming the double bill for the occasion.

The 150th performance of The Soudan will be celebrated at the Boston 30, and an elegant souvenir has been prepared for the occasion. It is a sketch book filled with pencil drawings showing the characters, scenery and incidents of the play, with vignettes and thumb nail sketches of Soudanese and English localities.

George W. Wilson, the popular comedian of the Museum stock co., will have his annual benefit at that house on the evening of May 2. A double bill will be given on that occasion, consisting of Partners for Life and Dundreary's Picnic. The pieces have not been seen in the city for seven and twenty-seven years respectively.

Wolves of New York may have a production at the Boston before the close of the season.

Daly's co. will play a three weeks' engagement at the Hollis Street later in the season, and Richard Golden is booked for a return engagement in Old Jed Prouty. Barry and Fay in McKenna's Flirtation will follow Agnes Huntington at that house on May 4.

William Seymour's benefit at the Tremont on the afternoon of 30 will be an interesting event. Mr. Seymour's skilful stage management of the Cadets' performance of Injured Innocents contributed largely to its success in January, and a number of them have volunteered to appear at his benefit. A minstrel first part will open the entertainment with Nat Childs as interlocutor and Mr. Seymour and Mr. Barnett of the Cadets as end men. Sol Smith Russell will also take part in the entertainment.

Forrest Robinson will return to the Museum stock company to play the part of Robert Stillwood in the revival of Hands Across the Sea.

The smoothness of the recent performances of the Hasty Pudding Club was a subject of universal comment. All the preliminary rehearsals were under the direction of Frank Blair, who was playing in Ship Ahoy at the Park at the time.

An injunction was granted by Judge Nelson, 21, to Sanger and Gunter, to restrain Gertrude Norman from presenting a dramatization of Mr. Barnes of New York. Louis Aldrich was present in the United States District Court to testify in regard to the matter, and he went on to Springfield at once to prevent any further performances of the piece.

An attractive concert has been arranged to take place at the Hollis Street on the evening of May 3, as a complimentary benefit for William Dixon, the stage manager of the house.

Work on the new Columbia Theatre is being pushed night and day, and from present indications the house will be ready for opening in September, when Charles Frohman's co. will give the first Boston performances of Men and Women.

Robert Downing and Eugenia Blair will be supported by an unusually large co. next season, which is to be headed by F. C. Mosely, now with Louis James. Lady Clancarty and The Lady of Lyons will be added to their repertoire.

James Burroughs of the Museum stock company was one of the speakers at the dinner of Abraham Lincoln Post, No. 11, G. A. R., Charlestown, 23.

The performance of Beau Brummell at the Globe, 22 matinee, was given by Mr. Mansfield for the benefit of the Kindergarden for the Blind. The innovation of performances in the afternoons of 20 and 21 instead of the evenings did not prove much of a success, owing to the insufficient notice of the change.

The transformation of Austin's Nickelodeon into the Palace Theatre is going on rapidly, and the remodeled house will be ready for opening within a few weeks.

On account of the illness of George F. Farren, who was cast for the part of Theodore Morton in the first production of Nemo, the New England School of Dramatic Instruction will not present the piece until May 5.

The May Howard Burlesque co., The Spider and the Fly, The Night Owls and the Wonders of Mohawks are to be the attractions at the Howard Athenæum for the rest of the season, which will close on May 30.

Alfred Hudson, who was for a long time a favorite actor of the Museum stock co., is a leading member of the co. supporting Sol Smith Russell.

Last July a trial performance was given by James A. Herne of his latest drama entitled Margaret Fleming. A large number of literary men and women of Boston attended its production at Lynn, and were unanimous in praise of the strength of the piece. The universal desire for a presentation in Boston has been repeatedly expressed, but arrangements for a suitable production failed for the time. Recently a paper was circulated having this in mind, and a request was handed to Mr. Herne, hoping to bring about a production of the piece upon the Boston stage. To this paper were attached the names of a number of the leading public and literary men and women of this city. Mr. Herne then applied to the leading theatres of the city, but was unable to obtain desirable time. Consequently he secured Chickering Hall for the week of May 4, where he will give a perfect presentation of the piece. Offers of assistance have been coming in from all sources since that time. Jordan, Marsh & Co. have offered the use of magnificent furnishings for the interior scene of the home of Philip Fleming and a number of paintings by one of the best known artists in the city, a personal friend of Mr. Herne, will be hung on the walls to add to the effect of that scene. Mr. Herne will, of course, play the part of Philip Fleming and Mrs. Katherine C. Herne, that of Margaret Fleming, which were written for them and in which striking artistic successes were made at Lynn last July. A co. will support them which has been chosen with the idea of a perfect presentation of the piece in view and the parts of the German nurse and Dr. Larkin, which are of unusual strength, will be in good hands.

CHICAGO.

There is little to commend in The Far and the Tartar, the new opera that the McCaull co. presented at the Opera House for the first time on any stage. The Opera House has been fairly well filled every night. W. H. Crane in The Senator week of 27-May 2.

The inimitable Lotta began a fortnight's engagement at McVicker's, and was greeted with an bounded applause in her new play Ina. This week she will revive Pawn Ticket 210 and Musette.

E. S. Willard showed himself to be an actor of great power in his portrayal of the old potter, Cyrus Blenkarn, in The Middleman. The play gave him splendid opportunities, which he improved to the fullest extent. Hooley's Theatre was crowded all the week. Mr. Willard will be seen in Judah week of 27-May 2.

Men and Women continues to attract fine audiences to the Columbia. The strong cast and the powerful acting have nightly been received with enthusiastic applause. Manager Frohman is to be congratulated on organizing such a fine co. Same week of 27-May 2.

A Trip to Chinatown has drawn good sized crowds to the Grand Opera House, and the amusing situations of the comedy create mirth. The same week of 27-May 2.

At the Haymarket Fitzsimmons, the pugilist, in a comedy called Fashions, has drawn crowds, and the play is watched with slight interest until Fitz puts on the gloves with "Billy" Woods. Then there is a howl of pleasure as the two proceed to punch one another. To what base uses has the stage descended! Effie Elisler in Miss Manning week of 27-May 2.

Dan Sully in The Millionaire had a good week at the Windsor. Sybil Johnstone in The Clemenceau Case week of 27-May 2.

Maggie Mitchell found favor at Havlin's, where she appeared in a round of her plays. Miss Mitchell is apparently good for many seasons yet. Pat Rooney week of 27-May 2.

George Thatcher's Minstrels had a prosperous week at the Alhambra. Our Irish Visitors week of 27-May 2.

Money Mad, the sensational drama of Chicago life, with its swing bridge and various degrees of crime, found great favor with the patrons of the Clark Street Theatre. The Australian week of 27-May 2.

Corinne in Carmen drew large audiences to Jacobs' Academy. Money Mad week of 26-May 2.

The Vaidis Sisters Specialty co. pleased the patrons at the People's and made money. Dan Sully week of 26-May 2.

Minnie Burroughs Burlesque 30 did a fine business at Litt's Standard. Grimes' Cellar Door week of 26-May 2.

Manager David Henderson and Edwin Foy, the comedian of the Crystal Slipper, are at odds. Mr. Foy was fined $15 for an infraction of the rules and resigned. He has a contract with Mr. Henderson and the latter has secured an injunction to restrain Mr. Foy from engaging with any one else. The comedian declares he will not act unless the fine is remitted, and talks of going to England for a year.

Manager H. R. Jacobs says that an English syndicate is after his circuit of fifteen theatres, and he expects to sell out at a big price. He will retain possession of his New York house and devote his time to it.

Manager Will J. Davis, of the Haymarket, has gone to Hot Springs for his health. Genial George Fair is in charge of the house and says this season has been the best since the house opened.

Sam Meyer, the treasurer of the Columbia, and formerly of the California theatres, is rapidly becoming the most popular ticket distributor in the city.

ST. LOUIS.

Russell's City Directory paid a return visit to the Grand Opera House week commencing April 18, and played to good business. The new additions were Dan Daly and Charles Seaman. All the old favorites, Mavm Kelso, Bessie Cleveland, Kate Curt, Amelia Glover and Messrs. Miron and Martinetti were warmly received. During week of 26-May 2 the theatre will be closed, but will reopen 3 with The Crystal Slipper.

The new comedy Dr. Bill was given at the Olympic Theatre by the New York Garden Theatre co. The play is a very racy one but played to good audiences and was given by a good co. The kangaroo dance by Miss Allen was encored several times each evening. The comedy was well put on. The Liliputians week of 26-May 4.

Charles A. Gardner in his romantic comedy, Fatherland, did a big business at Pope's Theatre. The co. supporting him was fully equal to the requirements, and the play was interspersed with new and popular songs. A Barrel of Money 26-May 2.

Kidnapped, another new melodrama, with new and special scenery, mechanical effects and including a patrol wagon, played to good houses at Havlin's Theatre. The production is very sensational. John L. Sullivan 26-May 2.

Sam Jack's Creole Burlesquers played a return date at the Standard Theatre to an excellent business. Sheridan and Flynn Big Specialty co 26-May 2.

The Emma Juch Opera co. will open at the Exposition Music Hall May 4.

The Hustler co. play a return date at the Exposition Music Hall week of 26 for the benefit of the Police Relief Association.

An Uncle Tom's Cabin co. stranded here. They played ten days at the Exposition Music Hall. The scheme was gotten up by Andy Mackey, who skipped out, leaving the co. in desperate straits. The Exposition management donated the Hall free for several nights for the benefit of the co., who thus secured enough money to leave the city.

The Grand Opera House had the McCaull co. booked for week of 26, but for some reason the date was cancelled.

Beaumont Smith and wife are in the city, visiting his parents. They will remain here for several weeks, when they return to New York to fill an engagement with the Modjeska co. Mr. Smith played Mr. Barrett's parts for two weeks previously to the close of Booth's season and after the death of Mr. Barrett.

Flora Irwin, of the City Directory co., refused to appear on the opening night because she thought she was slighted in the dressing room assigned her at the Grand Opera House. Mavm Kelso played Miss Irwin's part very acceptably during the engagement. Miss Irwin remained in the city during the week.

BALTIMORE.

The Daly co. appeared in a repertoire of the Daly successes at the Lyceum week ending April 23 to attendance varying from light to good. The performances were given with great attention to detail, and were very enjoyable. Richard Mansfield will begin a return engagement 27.

Kellar, assisted by his wife and Marshall P. Wilder, gave a week of his delightful entertainments to good houses at Ford's Opera House 20-25. His mathematical feats were as marvelous and inexplicable as ever, and his spiritualist scance is unequalled. A. M. Palmer's New York co. in repertoire next.

Webster Edgerly's play, The Raven, received its first production at the Academy of Music 20, and cannot be called a success from any point of view. It belongs to the same category as Columbus, by the same author, and produced here early in the season. The play lacks smoothness, is disconnected at times, and many of the situations are strikingly impossible. Of the co. but little can be said. Miss Walton in the character of Mother White was the only one calling for any special mention. Ship Ahoy next.

The opening of the Summer season of opera at the Auditorium 23-25 was a very good one in point of attention, and the performance. The Grand Duchess, was in the main good, a prominent feature of which was the singing of the International Quartette, Hardini, Juhne, Graham and Russell. Orfeo Ed'rdo next.

The Fast Mail drew big audiences to Holliday Street Theatre week of 18-23, and proved a sensational drama of very attractive productions. The

scenery was a series of pretty effective stage pictures, and some of the mechanical effects the best we have seen, notably the freight train puffing up the grade and its passing across the stage. The co. was fair. Private Secretary next.

Billy Lester's Big Show at the Monumental Theatre had the usual good week's business and gave a fair variety bill. The female wrestling match, which was featured, was very tiresome and weak. Henry's Burlesque co. next.

The Race for Life was the attraction at Front street Theatre last week and had an excellent week's business. Celebrated Case next.

Albert Alberta, for many years connected with the theatrical ticket office of the late Alvin Talbott, and widely known and universally popular with theatregoers here, has assumed control of the office. His efficiency and politeness have gained him many friends.

Brooklyn.

Henry E. Dixey was warmly welcomed week of April 20 at the Park Theatre, appearing in the ever-new Adonis and The Seven Ages. The co. was excellent. Margaret Mather in repertoire week of 27, to be followed by Agnes Huntington.

Augustin Daly's co. opened 27 at the Academy of Music in 7-20-8. They present a different play each night.

Uncle Tom's Cabin drew packed houses to Holmes' Star Theatre 20-25, the numerous specialty attractions winning much favor. The Ticket-of-Leave Man week ending May 2.

The Burglar at the Grand Opera House 20-25 proved a popular card and the juvenile element was turned on in force at the matinees. Robert Mantell, the pet of the Brooklyn matinee girls, is at this house week of 27 presenting The Corsican Brothers.

The Rentz Santley Burlesque co. made matters lively at Hyde and Behman's Theatre week of 20 and the bill was a good one. First-class vaudeville attractions are offered week ending May 2.

The Columbia College students will give their famous burlesque at the Academy of Music early part of May.

The Amateur Opera Association repeated their successful rendition of The Gondoliers at the Academy evening of 16. Mr. Pearce sang and acted finely, while Mrs. Thomas, Miss Rowlee and Miss Green were in excellent voice, and received roses and plaudits in profusion.

The returns from the Haydn benefits have been made in full, the amount aggregating over $2 500.

BROOKLYN, E. D.

Robert Mantell in Monbars and The Corsican Brothers did a good business week of April 20-25 at the Amphion. An excellent co. Frank Mayo in Davy Crockett 27-May 2.

Daniel Frohman's The Wife co. did an excellent business week of 20-25 at Lee Avenue Academy. Maude Granger in Inherited 27-May 2.

Kate Purssell in The Queen of the Plains drew crowded houses at the Novelty Theatre week of 20-25. The Clemenceau Case 27-May 2.

Lester and Williams's Me and Jack Burlesque co. drew large houses at the Grand Theatre week of 20-25. Whaller and Martell's Specialty co. 27-May 2.

Barrett and Richmond's Keep it Dark did a good business week of 20-25 at the Lyceum. Ramie Austen and Dore Davidson in Dangers of a Great City 27-May 2.

PITTSBURG.

Ship Ahoy did a good business at the Grand Opera House during the week of April 20-25. The music is tuneful and pleasing. Lewis Morrison in Faust 27-May 2.

W. H. Crane as the Senator packed the Duquesne Theatre during the week. The audiences were enthusiastic and The Senator made an unqualified success. The Burglar 27-May 2.

Blue Jeans did a very large business at the Bijou. The piece is somewhat superior to its class, and is really a good play presented by a good co. Kidnapped 27-May 2.

The Cawthorns presented their Little Nugget to packed houses and well-pleased audiences at Harris' Theatre. Blue Grass 27-May 2.

The Reilly and Woods co. gave a first-class show to very remunerative business at Harry Williams' Academy of Music.

C. A. Bigelow, the comedian, and his wife, who were visiting friends here have left to join the Carleton Opera co. at Washington.

The second act of The Senator at the Duquesne was elegantly staged, and much credit is due the management for the sumptuousness of the setting.

J. K. Murray returned Carleton at Washington 18. He is jubilant over his new play in which he will star next season.

Manager Wilt, of the Grand, with his customary zeal for the comfort and safety of his patrons, discovered a dangling wire in the lobby which he thought was a menace to the ladies' dresses, and judging it to be an abandoned electric light wire, he cut it off and put it among his properties. After one day's hard work the telephone co. was able to tell why the "phone" was not working.

The May Musical Festival have commenced their sale of seats, which is expected to be very large.

Ben Cullen, advertising agent for the Duquesne, is a hustler.

The baseball season is with us, and will no doubt be a counter attraction which will have an effect on the theatres.

DENVER.

Herrmann's houses at the Broadway week ending April 18 are said to have averaged between $800 and $900, except on the last two nights. His programme was the best he ever gave in Denver. The event of the season was Bernhardt's appearance 20, in La Tosca. I never saw a finer audience, and Madame Bernhardt, albeit used to such assemblages, couldn't have helped but noticed its make-up. The house was uncomfortably crowded, as it will be to-night, when the great star is seen as Fedora, a character she has played here before, by the way. The co. will go direct to San Francisco by special train. The receipts for the two performances will be about $3,000. Vernona Jarbeau fills out the rest of the week. Aunt Bridget's Baby week of 27-May 2.

Bluebeard, Jr., closed a two weeks' engagement at the Tabor week ending 18. I judge the receipts didn't equal the first week—in fact I believe the whole engagement didn't come up to expectations pecuniarily. Otherwise it was a fairly good production—not gorgeous in any way. Willard Spenser's Little Tycoon with new people, including Tellula Evans, has started out well for a week of prosperity. It's a popular opera here. Milton Nobles week of 27-May 2.

At the Fifteenth Street the Steens and Mrs. Abbott drew very well. They do some mystifying things, and everybody who went felt that they had their money's worth.

Bernhardt is stopping in her private car, surrounded by her retinue. Verily, is the French woman a queen so far as luxury goes.

The "ghost" is said not to have walked with regularity lately in Bluebeard, Jr. However, matters have been adjusted, after a good deal of "kicking" on the part of members.

It took a deposit of $1,000 by the Broadway management to secure Bernhardt. She skipped Chicago in consequence of her Denver date. Her original plans were changed, and it took more money to satisfy Jarbeau, who had the whole week, in order to accommodate the capricious Sarah.

The audience that crowded the Tabor 19 at the Steen-Abbott entertainment had lots of fun. It saw Prof. Herrmann in the house, and insisted upon his appearance on the stage as a member of the committee. He went, and made his presence felt by those present before many minutes to the intense delight of the multitude.

Bilton, Goodyear and Schilling's Minstrels have returned to Denver, and some of them will remain and take places in the regular Summer show at the Tabors. They have been to the coast, and returned earlier than was expected, owing to the death of Mr. Bilton.

The wily speculator got in his fine Italian hand on Bernhardt tickets. Some people paid treble the box office price. One man is said to have given $100 for a box.

At this writing I haven't learned how the Broadway Theatre contest has terminated, if settled at all. The case was brought up in court yesterday, 20, and continued until to-day. Mr. Leavitt told his story yesterday. The general opinion is that the seizure on the part of the owners was unwarranted, and that the lessee is entitled to run it under his lease as long as he meets his rent of $900 per week, and books attractions admitted to first-class theatres. Both gentlemen appeared to have a hand in affairs last night at Bernhardt's opening, and didn't avoid each other. It is expected that a compromise will be the outcome of the present trouble.

The Steens had some trouble with a debt, said to have been contracted when they were in Denver four years ago. The receipts were attached one night during their engagement at the Fifteenth Street, and $150 secured. The debt is reported as being $200.

WASHINGTON, D. C.

George Wilson's Minstrels drew full houses at Albaugh's Opera House week of April 20-25.

A. M. Palmer's Madison Square Theatre co. did a good business at the New National 20-25 with A Pair of Spectacles, A Man of the World and Jim the Penman.

Edward Sullivan was well supported at Harris' by Rose Stahl and a strong co. in the Celebrated Case and Arrah-na-Pogue.

The Henry Big Burlesque co. at Kernan's 20-25.

Academy of Music, the new name for Linc In Hall, had Cleveland's Minstrels 24, 25; good business. Boston Symphony Concert 29.

William F. Prnett will go to Cleveland in May to sing with the Duff Opera co.

Adam Forepaugh's Circus is here 29-30.

The seventh season of Summer opera will begin at Albaugh's, next week, with Carleton's co. in The Merry War.

CLEVELAND

The Henrietta played to large business at the Opera House April 20-22. Stuart Robson as Bertie was better than ever. George S. Woodward took the part of Old Nick in a very satisfactory manner. The other parts were well taken. City Directory 27-May 2.

The Night Owls played a return engagement at the Star to good business 20-25. Specialties were very good. Weber and Fields 27-May 2.

Brady's Clemenceau Case, with Sybil Johnstone as Iza, did a very large business at Jacobs' 20-25. It is also a return engagement in this city, having played at the Opera House before. The cast is very strong. Ivy Leaf 27-May 2.

Manager Mell Fogle of the Beacon Lights co., left Wednesday for New York to arrange the bookings for next season for that attraction.

John Fay Palmer has signed to play Faust in support of Lewis Morrison.

The Opera House will run cheap opera all Summer.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—Opera House: Maud Atkinson in repertoire April 20-23 to light business. This closes the season here.

ARKANSAS.

PINE BLUFF.—Opera House: Baldwin-Melville comb. week of 13-18 to splendid business.

HOT SPRINGS.—Opera House: Katie Putnam April 17, 18 in Love Finds a Way and Old Curiosity Shop to good houses. Co. fair. ITEM: The Olympic Theatre, a variety house, was closed by assignment for the benefit of performers and creditors.

CALIFORNIA.

STOCKTON.—The Avon: The Two Sisters to a large audience April 9. The Bostonians to a large and fashionable house 14. A Texas Steer week ending 18.

LOS ANGELES.—At the present writing, April 16, both houses are dark. The town is covered with the paper of Cleveland's Minstrels, headed by Billy Emerson and Hughey Dougherty, 23-25, at the Grand Opera House.—Sprague's Social Session 21-22 and the Mendelssohn Quintette 27-29 at the Los Angeles Theatre.—ITEMS: Will H. Shade, ahead of Cleveland's Minstrels, is in town. Manager Lehman, of the Grand, is a rival of Billy Emerson in the salary line, having been retained for a season of one week at $500 as manager of the Authors' Carnival, at present being held here.

SACRAMENTO.—New Metropolitan Theatre: The Bostonians, in Robin Hood delighted one of the largest and most fashionable audiences of the season April 14.—Clunie Opera House: Johnson and McBurnie's Dramatic and Comedy co., in repertoire week of 6 to fair houses.—ITEMS: George Lyding joined the Tycoon co. at Portland. He takes the part of Alvin Barry.—Spenser has a new opera in progress, and will probably produce it in the Fall.

COLORADO

PUEBLO.—Grand Opera House: Nye and Burbank to a large and enthusiastic audience April 15.—ITEM: The De Reemer Opera House is being painted and redecorated. The management announce that they will place opera chairs of the latest designs in the parquette.

CONNECTICUT.

HARTFORD.—Proctor's Opera House: The Old Homestead was acceptably presented to large audiences April 16-18 with Archie Boyd as Uncle Josh. The scenery was realistic and the proverbial quartette responded to repeated encores. Salvini, *fils*, presented two artistic plays 20, 21, Don Cesar de Bazan and The Three Guardsmen. The audiences were fair, but should have filled the house. The Hustler played a return date 22 to a crowded house. All succeeded in keeping the audience in a broad smile. A large and fashionable audience enjoyed Poor Jonathan 23, as presented by the Casino road co., with augmented orchestra. The chorus was large and well drilled, the scenery fine and the principals on a par with metropolitan cos., notably Fred. Solomon, Henry Hallam, J. H. Ryley, Camille Darville and Louise Eissing. The latter plays the soubrette part of Molly and made an instantaneous hit, not only with the audience, but with the local critics, all of whom highly praised the work of this clever actress and singer.—ITEMS: As I predicted, Allyn Hall has proved a losing venture, even at popular prices, and Manager Batchellor has wisely closed the house.—Ex-Manager Samuel Alexander, who, some time ago, renounced theatricals for railroading, spent Sunday at his home here. Mr. Alexander is at present passenger agent of the Central Railroad of New Jersey, with headquarters at Mauch Chunk, Pa. With his characteristic energy and push he has built up a large business for his company. All are glad to welcome and congratulate him when he comes on for a breathing spell from his arduous duties.—Ormond H. Butler ran down from Springfield 21 to shake hands all around and witness his star in The Three Guardsmen.—The Sunday *Globe*, with commendable courtesy, reprinted THE MIRROR'S complimentary article concerning Manager F. F. Proctor, giving due credit to THE MIRROR for the same.—Miss Eissing, of the Poor Jonathan co., is a favorite with Hartford theatregoers, and received quite an ovation on her appearance. She has several flattering offers for next season, which is gratifying to her numerous friends here.

NEW HAVEN.—Grand Opera House: Dear Irish Boy to large houses April 16-18. Gus Reynolds deserves special mention, while the rest of the co. are good. Bottom of the Sea drew large houses 20-22, although it has been here before this season.—Proctor's Opera House: James O'Neill in The Dead Heart to big business 20, 21. Mr. O'Neill is not seen at his best in this play. Mattie Vickers in Jacquine 22 to a good house.—Hyperion Theatre: Poor Jonathan 24, 25.—ITEMS: E. J. Hassan was in town last week, looking over the farm he has purchased just outside the city, in which he will spend his Summer.—Gene O'Rourke is looking just as fat and jolly as ever. He is with the Bottom of the Sea. I wish to thank George Webster, of the same co., for courtesies extended.

WINSTED.—Opera House: Vreeland's Minstrels to a moderate house April 17. Larry McEvoy received several encores for his dancing.

WATERBURY.—Jacques Opera House: O'Dowd's Neighbors April 16 to an overflowing house. The co. is composed of very clever people, and the large audience was delighted. Shenandoah 17; one of the most enjoyable performances of the season. The Wife to good business 18.

NEW BRITAIN.—Opera House: Margaret Mather to a good house April 18. Otis Skinner as Romeo made a decided hit. The Hustler 21 packed the house, hundreds being unable to obtain seats. Some bright things, but withal too coarse.—ITEM: Manager Gilbert has certainly made great progress in making this theatre a paying one, and big houses are now the rule.

MERIDEN.—Delevan Opera House: Shenandoah to a fair-sized audience April 15. The Henderson-Reiss, of this city, appeared in the military scenes. Mary Howe, the soprano, assisted by the Philharmonic Club, of New York, to an $850 house 16; standing room only. Primrose and West's Minstrels to a large business 19. Ullie Akerstrom in repertoire 20-22 to crowded houses every night.

MIDDLETOWN.—McDonough Opera House: Gilmore's Band matinee April 20 to a large audience.

NORWICH.—Broadway Theatre: Shenandoah April 21 to a large house. Co. C (local) took part in the war scenes, and Tubbs' Military Band furnished appropriate incidental music. J. K. Emmet in Uncle Joe 23 to a crowded house. Mr. Emmet had never been seen in Norwich before, and his sweet singing and graceful dancing and acting, with the fine co. he has, created much enthusiasm. "Pinkimmon," the famous St. Bernard dog, was greatly admired.

WILLIMANTIC.—Loomer Opera House: Robert Mantell in Monbars April 18; fair house. Shenandoah 20; good house.

NEW LONDON.—Lyceum Theatre: Shenandoah April 20 to good business.

DELAWARE.

WILMINGTON.—Grand Opera House: Annie Ward Tiffany, supported by a good co., in The Step-Daughter, to fair business April 20, 21. Patti Rosa in Imp and Margery Daw to moderate houses 22, 23. Spider and Fly to good business 24.—Academy of Music: Peck's Bad Boy to big houses 20-22. Rose Hill's Folly co. 23-25 to large audiences.

FLORIDA.

PENSACOLA.—Opera House: Goodman's Minstrels April 16 to a very good house. This closes the season here. With the end of the season, Messrs. McConnell and Gouge terminate their lease of the Opera House, a new lease having been entered into with Coe and Tate, of this city.

GEORGIA.

COLUMBUS.—Springer Opera House: J. H. Huntley April 13-18 at popular prices; fair business.

ILLINOIS.

LA SALLE.—Zimmerman's Opera House: D. K. Higgins in Kidnapped gave a good performance April 15 to a small audience. Casey's Troubles to a fair house 18. Alfred Kelcey as Casey and Lillian Kennedy as Betsy Baker captured the house with their singing and dancing.

STREATOR.—Plumb Opera House: Charles A. Gardner in Fatherland April 17 to a large audience. Mr. Gardner's singing is very fine.

DECATUR.—Grand Opera House: C. A. Gardner and co. in Fatherland, April 15 to a well-pleased audience. Maggie Mitchell 16 to a good house. Professor Johnstone, assisted by Lulu Hurst, the Georgia Wonder, 17 to a small house. Kidnapped 18 to a fair house. The patrol wagon scene was the feature of the play.

SPRINGFIELD.—Chatterton's Opera House: Rhea and a strong cast in Josephine pleased a large audience April 14. An Irish Arab drew a good house 15. Kidnapped, with D. K. Higgins as leading character, pleased the few who braved the storm 16. C. A. Gardner in Fatherland was welcomed by a good sized audience 18.

ALTON.—Temple Theatre: Rhea in Josephine, the Empress of the French, to a packed house April 15. The star and her excellent co. delighted the audience.—Rood's Opera House: The Kibbey-Russell Standard Comedy co. in a round of plays to fair business week of 13-18.

BLOOMINGTON.—New Grand: Bobby Gaylor in An Irish Arab to good business April 17. Maggie Mitchell in Ray to a large audience 18. Kidnapped to poor business 19. Hanlon's Superba to big business 20, 21.

OTTAWA.—Sherwood's Opera House: Bobby Gaylor in An Irish Arab April 20. Large business.

ROCKFORD.—Opera House: Inshavogue April 15; small house. Lizzie Evans presented The Buckeye to light business 17. James B. Mackie in Grimes' Cellar Door to small business 21.

GALESBURG.—New Auditorium: Royal Pass April 16; fair business; very heavy rainstorms. Performance good. Crystal Slipper 21; entire house sold in advance.—Opera House: Stevens 20 to a good house; business only fair rest of the week.—ITEM: Manager Berquist, of the New Auditorium, has forty first class attractions already booked for next season.

INDIANA.

INDIANAPOLIS.—Grand Opera House: The Lilliputians in the spectacular play The Pupil in Magic opened for a week April 20 to a large audience.—English's Opera House: A Pair of Jacks 20, 21.—Park Theatre: The Indian Mail Carrier, with Geo. Wood Mohawk, to good houses 20, 21.—Masonic: J. B. Polk, who appeared here the latter part of last week in Dr. Bill, had quite an adventure on Saturday night. It seems that Manager Talbott had a claim against him for failing to appear and breaking a contract at English's Theatre a few seasons ago and consequently had all the exits of the Grand guarded by deputy sheriffs with instructions not to interrupt the performance and not to molest Mr. Polk until after the performance was over. Mr. Polk, however, displayed military genius of a high order, as he put a substitute in his place after the first act and made a masterly retreat. How he disappeared or where he went to, nobody has been able to find out. It is not generally known that Joseph Arthur, who is to present his play Blue Jeans here next week, is Arthur Smith, a resident of this city for many years and a son of the late Rev. John C. Smith. His numerous friends here are proud of his success.

ANDERSON.—Doxey Opera House: The Kindergarden to fair business April 15. The Paymaster to poor business.—ITEM: Janauschek in Lady Macbeth 27 will be the event of the season.—Manager R. H. Cokefair has been ill with the grippe for the last week but is now out of danger.—A. C. Bennett has secured M. C. Chapman as manager of the Olympic Theatre. Manager Cokefair will have a benefit 30, with A Pair of Jacks as the attraction.

SPRINGFIELD.—Chatterton's Opera House: Rhea and strong cast in Josephine pleased a large audience April 14. An Irish Arab drew a good house 15. Kidnapped, with D. K. Higgins as leading character, pleased the few who braved the storm 16. C. A. Gardner in Fatherland was welcomed by a good sized audience 18.

ALTON.—Temple Theatre: Rhea in Josephine, the Empress of the French, to a packed house April 15. The star and her excellent co. delighted the audience.—Rood's Opera House: The Kibbey-Russell Standard Comedy co. in a round of plays to fair business week of 13-18.

BLOOMINGTON.—New Grand: Bobby Gaylor in An Irish Arab to good business April 17. Maggie Mitchell in Ray to a large audience 18. Kidnapped to poor business 19. Hanlon's Superba to big business 20, 21.

OTTAWA.—Sherwood's Opera House: Bobby Gaylor in An Irish Arab April 20. Large business.

ROCKFORD.—Opera House: Inshavogue April 15; small house. Lizzie Evans presented The Buckeye to light business 17. James B. Mackie in Grimes' Cellar Door to small business 21.

GALESBURG.—New Auditorium: Royal Pass April 16; fair business; very heavy rainstorms. Performance good. Crystal Slipper 21; entire house sold in advance.—Opera House: Stevens 20 to a good house; business only fair rest of the week.—ITEM: Manager Berquist, of the New Auditorium, has forty first class attractions already booked for next season.

INDIANA.

INDIANAPOLIS.—Grand Opera House: The Lilliputians in the spectacular play The Pupil in Magic opened for a week April 20 to a large audience.—English's Opera House: A Pair of Jacks 22, 23.—Park Theatre: The Indian Mail Carrier, with Geo. Wood Mohawk, to good houses 23, 25

Holmes is a worker and good attractions are always well patronized.

BELFAST.—OPERA HOUSE: Harry Lindley's co. opened April 20 for a week to good business.

ROCKLAND.—OPERA HOUSE: Lothrop's Providence stock co. gave a fair presentation of The Danites, to good business April 16.—ITEMS: W. C. Rich, THE MIRROR'S able Portland correspondent, was in this city 16 with the Lothrop stock co. His many friends were pleased to see him again.—Manager Lothrop's desire to keep faith with the public was plainly shown Thursday last. Two members of his co. having been leftt in Portland, Mr. Lothrop at once sent them along by special train.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: The principal artists of the Emma Abbott Opera Co. gave a concert April 22 to a small but appreciative audience.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: The Stowaway April 21 and Evangeline 22 to good houses.—MUSIC HALL: The stock co. presented A Brave Woman and Daniel Boone to large attendance 20-22. Lothrop's Boston stock co. opens 27. G. W. Watson, one of the managers of this house, benefited 17. A host of volunteers appeared and the hall was packed.

LYNN.—THEATRE: The Wife April 16 to good business. Charles T. Ellis in Casper the Yodler 17, 18 to rather light business. Levy's Band returned 19 to another light house.—MUSIC HALL: Manager Charles E. Cook's benefit 19 was a success. About sixty artists participated and a large audience applauded their efforts.—MUSEE: Business good.

FALL RIVER.—ACADEMY OF MUSIC: Margaret Mather presented The Honeymoon April 20 for the second annual benefit of the Elks to a large house. Robert Downing 17, 18 in Damon and Pythias and The Gladiator to light business. It is to be regretted that the attendance was not adequate to the fine performances given by Mr. Downing and his co. Ludwig Concert co. 21 to small business. Local talent sang the operetta of Priscilla 21 for the benefit of the Fall River Hospital to a large and fashionable audience. J. K. Emmet, who hasn't been here in six years, presented Uncle Joe; or, Fritz in a Madhouse 22. Mr. Emmet has a good play and his co. was a surprise, it being so much better than formerly.—ITEM: As D. Farnum, treasurer for Robert Downing, will take out a co. to play a musical comedy through Michigan this Summer. Bert Thayer will head the co.

CHELSEA.—ACADEMY OF MUSIC: Charles T. Ellis in Casper the Yodler was greeted by a good house 16. Very fine performance. Atkinson's Minstrels to a light house 18.—ITEM: Your correspondent had the pleasure of meeting Archie Ellis, who is a very pleasant and courteous gentlemen.

MILFORD.—MUSIC HALL: Alexander Salvini April 18 in Don Cæsar de Bazan and 19 in The Three Guardsmen gave entire satisfaction and were called before the curtain at the close of each act.—ITEM: The Woonsocket Orchestra gave some fine selections during Salvini's engagement and dismissed the audience with "The Star Spangled Banner."

WALTHAM.—PARK THEATRE: Robert Mantell in Monbars April 16 gave an excellent performance to a fair house. Levy's American Band had a small house 20. Robert Downing in Spartacus renewed his former triumphs in this city 22.—ITEMS: A slight blaze created something of a stir among the audience 21, but prompt action and coolness prevented serious damage and anything like a panic.—Several members of Levy's Band severed their connection with that organization 20 and started for New York.

AMESBURY.—OPERA HOUSE: The Stowaway April 17; good house. Frank Daniels Pack 20; full house and everybody pleased. The Fat Men's Club 21; small house.

PITTSFIELD.—ACADEMY OF MUSIC: The Old Homestead with Archie Boyd as Joshua Whitcomb, drew an audience that completely filled the house April 20. The performance was entirely satisfactory. Marie Hubert Frohman played a return engagement of The Witch 21 to a good house.

HOLYOKE.—OPERA HOUSE: Hanlon's Fantasma was presented to good business April 15, 16. John Kernell presented The Huskier 18 to good business 20.—ITEM: It is understood that Jennie Burby of this city, who is now with One of the Bravest co., is to be the leading lady in the Thomas E. Shea co. next season.

FITCHBURG.—WHITNEY'S OPERA HOUSE: J. C. Stewart in The Fat Men's Club April 16 to a small house. Hands Across the Sea 18 to a crowded house.

WESTFIELD.—OPERA HOUSE: The Old Homestead April 21 to one of the largest audiences ever seen in the house. The S. R. O. sign was displayed in the early part of the evening.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Robert Downing April 16 supported by Eugenia Blair was well received by a large audience that appreciated the performance. Mr. Downing and Miss Blair received curtain calls. Hanlon Brothers' Fantasma 17, 18 to S. R. O. Cora Macy as Fantasma was very fine.—CITY HALL: Gilmore's Band furnished a pleasing concert to good business 21.

CLINTON.—GIBSON'S OPERA HOUSE: The Louis Cyr co. April 15 to good business.—TOWN HALL: Shamrock and Rose 17 to a big business. Hands Across the Sea 20 to the largest business in the history of the house. The audience was composed of the best people of the town, the receipts amounting to $90 at popular prices.

SALEM.—MECHANICS' HALL: Stowaway to a large and enthusiastic audience April 16. Jules Levy's Band afternoon performance to a small audience 18.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: A Crazy Lot April 11 to a large and well pleased audience.

PORT HURON.—CITY OPERA HOUSE: Ida Van Cortland April 16, 17 to fair business.

SAGINAW.—ACADEMY OF MUSIC: A Bunch of Keys to a fair house April 14. Stuart Robson made his first appearance in this city in The Henrietta 17 to one of the largest houses this season.

MARQUETTE.—CASINO OPERA HOUSE: Rentfrow's Below Zero co. April 14 to a packed house.

LANSING.—BAIRD'S OPERA HOUSE: Bothner's Bunch of Keys co. inflicted the worst performance of the season on a fine audience April 11. George Thatcher's Minstrels gave an excellent performance 17 to a fair house. Weather very unfavorable, which prevented a large attendance.

ADRIAN.—CROSWELL'S OPERA HOUSE: Howorth's Hibernica to a fair house April 7. McLennan Royal Concert co. to a good house 11. Neally Stevens, pianist, to a poor house 13.—ITEMS: Manager McClennan says he is very much pleased with his tour in this country, and will return in the Fall with a greatly augmented co.

JACKSON.—HIBBARD OPERA HOUSE: A Bunch of Keys April 16 to a light house. George Thatcher's Minstrels 18, return engagement, to good business. County Fair 24.

GRAND RAPIDS.—POWERS': Stuart Robson presented The Henrietta April 17, 18 to large and fashionable audiences. The support was good, the play strong and the appointments superb.—REDMOND'S: Out of Sight, a farce-comedy, with a few good people, drew fairly well this week.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Mr. Barnes of New York April 16-18 to fair business. May Wheeler as Marina Paoli was admirable, and the work of Sheridan Block as Count Musso, Louis Glover as Edwin Anstruther, and James Neil as Mr. Barnes was praiseworthy. The Clemenceau Case with Laura Biggar as Iza 19-22 attracted good houses and the sensational play was artistically presented by the clever co. Sea King 23-25.—GRAND OPERA HOUSE: A Dark Secret week of 12 attracted large and appreciative audiences and the realistic drama was presented by a very clever co. One of the Bravest opened a week's engagement 19 to a good house. Charles McCarthy as Larry Howard, the fireman, does some very clever work and William Cronin as Mrs. Grogan kept the audience in good humor.—OLYMPIC THEATRE: Ezra Hart's Burlesque co. week of 12 presented a fair variety bill to rather light business. Newton Beers in Lost in London and Enoch Arden opened 19 to good business. Co. fair.

MINNEAPOLIS.—GRAND OPERA HOUSE: A comparatively small audience witnessed the initial performance of Richard Stahl's Sea King April 20. The co. is a fairly good one. Elsie Warren deserves special mention for her charming impersonation of Dolores. Her singing was superb. R. E. Graham made an admirable Don Bamboula. Fine stage settings.—LYCEUM THEATRE: The Wilbur Opera co. gave Erminie to the capacity of the house 20. W. H. Konnle has resigned the co. He was cordially welcomed.—BIJOU OPERA HOUSE: A Dark Secret was presented to a large house 20. The Lurline Boat Club was present as the guest of the management and presented George Hosmer with an elegant gold-headed cane.—PEOPLE'S OPERA HOUSE: Dark week of 20.

DULUTH.—TEMPLE OPERA HOUSE: The Sea King April 17, 18 to large houses. Mr. Barnes of New York 20-22 to fairly good house, not as large, however, as the merits of the co. deserved. The play was one of the best presented here for a long time, and presents a marked contrast to the grotesque "make up" and rough "horse play" performances that obtrude themselves upon the public under the name of farce-comedy. All the inherent power of the story is preserved in the play, and every strong point was seized and brought out with a distinctness and fidelity worthy of high commendation. The cast was excellent. May Wheeler as Marina the Corsican sister carried off the honors, while Miss Field as Enid Anstruther performed her part with grace and ease. Annie Block made a charmingly captivating and precocious Maud. James Neill as Mr. Barnes made a decided hit. Sheridan Block, an old Duluth favorite, was excellent as Musso.—ITEMS: Eddie Foy, the comedian of The Crystal Slipper, left the co. the night of 14. The trouble originated at St. Paul the week previous, where Manager Dave Henderson fined Mr. Foy a week's salary, but afterward offered to remit part of the fine. Mr. Foy insisted on receiving his full salary. Mr. Henderson refused to comply with the comedian's demand and the latter left the co. and went to Chicago. John Donner took Mr. Foy's place. As the Crystal Slipper co. was boarding their special train at West Superior on the night of 15 a man named Wyatt, a local gambler, entered one of the cars and began to use indecent language. John Donner and some other men of the co. remonstrated when Wyatt drew a razor and slashed Mr. Donner on the cheek, cutting a horrible gash from his ear to the point of his chin. Mr. Donner bled profusely and fainted several times before a physician could be summoned and the blood stopped. He recovered sufficiently, however, to go on with the co., but before leaving arrangements were made for the prosecution of his assailant. Wyatt is held for trial in $1,000 bail.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Two Old Cronies to a large and well pleased house April 18.

GREENVILLE.—OPERA HOUSE: Wills and Anderson's Two Old Cronies to an immense audience April 16. This probably closes the season here. It opened on Sept. 16 with George Wilson's Minstrels very brilliantly, and has been a very good one on the whole.—ITEM: The stage will lose one of its brightest soubrettes next season, when dainty little Toma Hanlon will marry and retire. Miss Hanlon's friends here wish her every happiness.

MISSOURI.

CARTHAGE.—ELLISON'S OPERA HOUSE: Little's World to a half-filled house April 17, good performance. Golden Nugget, by the same co., to poor business 18.

SEDALIA.—WOOD'S OPERA HOUSE: A good house greeted A Royal Pass April 18. The locomotive race was an effective bit of stage realism.

MACON.—JONSON'S OPERA HOUSE: Fitzgerald and Lewis Comedy co. April 16-18 to fair business.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Dan'l Sully in The Millionaire to light business April 19, 20. Frederick Warde and Mrs. D. P. Bowers 21-25.—ELKS: The Helena Lodge of Elks will be installed 24 by Doctor Quinlan, assisted by visiting Elks from the Chicago, Milwaukee, Minneapolis and St. Paul Lodges, to be followed by a banquet at the Helena at 9 P. M. Frederick Warde and his co. will be invited as guests.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE: Vernona Jarbeau in Starlight to good business April 16.

FREMONT.—LOVE OPERA HOUSE: The Payton Comedy co. week of April 12-18 to crowded houses.

OMAHA.—BOYD'S OPERA HOUSE: Mr. Aunt Bridget secured a fair share of patronage April 16-18. Waifs of New York, with Katie Emmett in light masculine bravery and Amy Ames in heavy feminine comedy, opened a three night's engagement to good business.—GRAND OPERA HOUSE: Hypnotic exhibitions, engagement lasting for two weeks, ending 23.

GRAND ISLAND.—OPERA HOUSE: Vernona Jarbeau in Starlight to good business April 15.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Levy's Band April 17 afternoon and evening to almost empty houses at both concerts. Hanlon's Fantasma co. 20, 21 to large houses both nights.—ITEMS: Fire was discovered in the scenery at the Opera House about 7 P. M. 20, caused by one of the borders igniting from a border light and spreading very rapidly. A serious fire was averted by Mr. Emerton, the gas engineer, who went immediately to the scene loft and cut the rope holding the burning canvas, letting them fall to the stage, where the fire was soon extinguished. The Fantasma co.'s loss is about $400. Manager White's loss is trifling. The Hanlon Brothers' foot team defeated the High School nine by a score 15 to 2.

NASHUA.—NASHUA THEATRE: Charles T. Ellis as Casper the Yodler, pleased a fair house April 9. Daniel Frohman's The Wife to a good house 11. Co. and play good. Alexander Salvini in Don Cæsar de Bazan to a small house 14. He deserves better patronage.

PORTSMOUTH.—MUSIC HALL: Primrose and West's Minstrels pleased a large audience April 17. My Girl and My Mother-in-Law to a light house 18. Hands Across the Sea to a good house 20.

MANCHESTER.—OPERA HOUSE: My Girl and My Mother-in-Law to light business April 20. Frank Daniels for the benefit of the Elks 21 to an S. R. O. house. The co. attended a social session after the performance.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Clever Little Mattie Vickers and a fair co. gave an excellent entertainment to light houses April 20-25. C. E. Verner was booked to appear 27-29, but failed to materialize, so the house remains dark during those evenings. After Dark will be the attraction 30-2.—BONHEIM'S THEATRE: A variety co. week ending 18 drew only light houses. Theatricals in this city seem to be at a standstill, and the general falling off in attendance has a very discouraging effect on both management and co.

ELIZABETH.—TEMPLE OPERA HOUSE: A Fair Rebel to a medium-sized house April 17. Primrose and West's Minstrels gave their usual good performance to a pleased and large audience 22.—ITEMS: The annual benefit for the ushers of the Temple was to have taken place May 15, and P. F. Baker had been secured. Your correspondent was shown a telegram from Mr. Baker's manager, T. K. Perry, canceling their engagement, stating that Mr. Baker was ill. The ushers had gone to considerable expense for tickets, printing, etc., and had already sold a large number of tickets to their many friends. The Temple has now no suitable dates open, and as it is difficult to secure a good attraction the ushers may have to go without any benefit.

TRENTON.—TAYLOR OPERA HOUSE: The McGibney Family gave one of their popular concerts April 15 to a large audience. Henshaw and Ten Broeck in The Nabobs gave a delightful performance to a good house 21. W. H. Powers' Famous Well co. gave a good performance to fair attendance 23.

ORANGE.—MUSIC HALL: The Pauline Hall Opera co. gave Erminie April 15 to a good-sized audience. Primrose and West's Minstrels 16, R. O. 21. Performance uniformly excellent.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: Agnes Huntington in Paul Jones, to fair business week ending April 25. Miss Huntington, combined with a good voice, has considerable dramatic talent, and her interpretation of the title role was possessed of all the swagger and dash that befits a bold buccaneer. Hallen Rostyn and Albert James, two comedians of considerable ability, were excellent in their respective roles of Bouillabaisse and Petit Pierre, Pearl of Pekin 27-May 2.—COLUMBUS THEATRE: Rose Coghlan played to good business week ending 25. Miss Coghlan's work was as usual, artistic and conscientious. The support was competent. Primrose and West's Minstrels 27-May 2.

BUFFALO.—CORINNE LYCEUM: Our Malindy pleased large audiences April 20-25. Walter Fletcher, as Appetite Bill, a tramp, won several recalls by his excellent acting. Corinne 27-May 2.—COURT STREET THEATRE: We, Us & Co. did a good week's business 20-25. Tony Pastor next.—ITEMS: On Aug. 1, Manager Robinson of the Musee Theatre, will secure possession of the Star Theatre, of which he recently obtained a five years' lease. The theatre will undergo some pronounced changes before it is opened for the next season, chief among which will be the enlargement of its lobby. In conversation with a local reporter, Manager Robinson said, "Yes, there will be some radical changes in the theatre. I will take possession on Aug. 3, and the house under my management will be opened on Sept. 14. The opening bill will be The Soudan. One of the changes to be made will be the re-spacing of the seats. We will have them taker from their present positions, and place the rows farther apart, so as to give better means of access to, and more ease in them. Besides the re-arranging of the seats, we shall have better lighting inside, and we shall use about 400 or 500 incandescent lights outside, to give the entrance a better illumination. Above the entrance will be a large star, shaped of the lights, which can be seen all around from a considerable distance. The bulbs will be of different colors, alternating in their position on the star, and the n by a device similar to one on exhibitin at the Musee Theatre, different colored lights will be thrown on the star, so that its five points will continually be alternating in color. The success of the Elks' benefit at the Corinne Lyceum May 1, is already assured by the large advance sale of seats. T. J. Farron, alone having sold over $200 worth of tickets. Corinne Opera co. T. J. Farron, Tony Pastor, Maggie Cline and other professionals have already offered their services for the occasion.

ALBANY.—LELAND: Albanians had the pleasure of seeing E. H. Sothern in The Master of Woodbarrow April 21, 22. As Allen Rollitt, Mr. Sothern strengthened the very favorable impression made in previous characterizations, and the cast was eminently satisfactory. Levy and his band were billed for 24, but the hard luck that that organization encountered in Bennington left the Leland with closed doors Thursday. Alexander Salvini 24, 25.—ALBANY: Tony Pastor and his excellent specialty co. drew hugely 20-22 and gave a very bright and attractive entertainment. Leonard Grover's The Wolves of New York was to have opened here 23, but that evening was devoted to a rehearsal and the first night was postponed until 24. The local lodge of Elks has secured Nat Goodwin for a benefit May 4.

ROCHESTER.—LYCEUM THEATRE: Dark week of 20-25, except for local entertainments. Rhea next.—ACADEMY: After Dark attracted fine audiences during the week closing 25. Our Malindy week of 27.—ITEMS: F. J. Frazier, of the After Dark co., while conversing with a friend in this city on Sunday last, was violently assaulted by an Italian who attempted to cut Mr. Frazier, with a razor, but was prevented by the timely interference of by-standers.—Georgie Busby has closed season with W. F. Brady's After Dark co., and has signed with Charles Frohman for next season. The Bijou Theatre has closed season.

SARATOGA.—PUTNAM MUSIC HALL: Thomas Wood's Two of a Kind co., due April 16, failed to materialize; no explanation given. Held by the Enemy, under the auspices of Saratoga Citizens' Corps 20 to a large audience. The co. is excellent. Anna Vialaire as Susan and J. J. Farrell as Bean, were very good. Jules Levy's American Band due 22 cancelled on account of the illness of Mr. Levy. TOWN HALL: Shamus O'Brien 24.—ITEMS: Lew Benedict, the minstrel, came home from his Boston engagement ill with la grippe. He was out for the first time 20. Sam Lang, of the Lang and Sharpe team of sketch artists, who has been confined to his house with a serious illness and who had a very dangerous operation performed, is able to be out again.

AMSTERDAM.—OPERA HOUSE: Held by the Enemy highly pleased an audience of 1,200 people April 16. Turner's London Gaiety Girls to a fair house 23. Cleveland's Magnificent Minstrels 21, good house and performance.—POTTER OPERA HOUSE: Fisher's Cold Day 21 for the benefit of C. H. Benedict, to a good house.—ITEM: C. H. Benedict, formerly of the Potter Opera House, left for his home in Penn Yan last week to settle up the estate of his mother, who died recently there. He expects to return within a month with a view to forward his new Opera House scheme.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Charles Erin Verner presented Shamus O'Brien to fair business April 20-22. Tony Pastor's co. 24, 25. Kate Purssell 27-29.—WIETING OPERA HOUSE: Patience was given by amateurs 20, 21 to large audiences. Cleveland's Magnificent Minstrels 25. STANDARD THEATRE: Bert's Creoles to fair business 20-25.—ITEMS: Charles Erin Verner deliberately "jumped" the Shamus O'Brien co. 21 without notice. Manager M. J. Murphy essayed the part after a short rehearsal, and being about Mr. Verner's build, could wear his costumes. He made a distinct hit in the part. Mr. Murphy is also a fine singer having sung in grand opera in Europe. His success has been so emphatic, that he will continue to play Shamus O'Brien the rest of the season.—Treasurer Frank D. Hennessy of Jacobs, has been elected an honorary member of the Press Club.—Wagner and Reis, the Ohl Circuit managers, have leased the Wieting from July 1. Under the terms of the contract they can play first-class attractions only. The price paid is said to be $7,000 per year. One of the firm will reside here. I wish to thank Acting-Manager Stinson for his uniform courtesy to me as your correspondent. Many patrons of the house regret his retirement, but he is well provided for as he will now manage the Wieting estate.

GENEVA.—LINLEY OPERA HOUSE: Our Malindy to a fair sized house April 17. The Magnolia Quartette was the only feature worth mentioning.

COHOES.—OPERA HOUSE: James Riley 17. The Broom-Maker April 18 to a small house. Mattie Vickers 19 pleased a fair house.—CITY THEATRE: Held by the Enemy 18 to good business. Marie Hubert Frohman, who is a favorite here, to good business 20, 21.

NORWICH.—CLARK'S OPERA HOUSE: A Cold Day to a fair house April 14.—BURR'S OPERA HOUSE: Acme Theatre co. to a fair business three nights ending 18.

PORT JERVIS.—LEA'S OLD OPERA HOUSE: Josephine Cameron in Forget-Me-Not April 20 to very light business. Dan McCarthy's True Irish Hearts co. 22 to a medium-sized house.—ITEMS: Ed. Fuller, formerly with Barlow Brothers' Minstrels, is home for a short visit.

OGDENSBURG.—OPERA HOUSE: Barlow Minstrels closed their season here April 18 to fair business. The performance was very poor. The Charity Ball to a large and highly-pleased audience 20.

BINGHAMTON.—OPERA HOUSE: Kellar, the magician, pleased a fair house April 17. Kiralfy's Water Queen drew well 18. The Prince and Pauper to a good house 20.

SALAMANCA.—GIBSON OPERA HOUSE: Struck Oil co. gave an excellent performance to a big house April 18. Everybody well pleased.

AUBURN.—BURTIS OPERA HOUSE: The Charity Ball was the only attraction this week, but it was a good one and drew a large and fashionable audience April 22.

OSWEGO.—ACADEMY OF MUSIC: Our Malindy April 18 to medium business. W. A. Brady's After Dark co. 18 pleased a fair house. Bishop's Comedy co. week of 20 drew well.

UTICA.—OPERA HOUSE: P. F. Baker April 20-22 in Bismarck and The Emigrant to very light business. Charles Erin Verner 23 in Shamus O'Brien to a fair-sized house.—MECHANICS' HALL: Turner's London Gaiety Girls 22 to a large house.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Lost in New York April 17-22 to good business. Twelve Temptations 18 to a big house.

MATTEAWAN.—DIBBLE OPERA HOUSE: Held by the Enemy to a small but appreciative audience April 22. Heavy rain prevented a large attendance.

CORNING.—HARVARD ACADEMY: May Henderson co. week of April 20 to light business.—ITEM: The contract for the new Opera House has been let to H. O. Dome and Co. of this city for $31,000 to be completed by Sept. 10, 1896.

ELMIRA.—OPERA HOUSE: A spectacular production of Ben Hur was given by local talent April 20-24 to good business.—MADISON AVENUE THEATRE: Dark week of 20.—ITEMS: F. G. Maloney, a popular young man of this city, has been appointed local manager of the Madison Avenue Theatre.—Lon Hudson, who has been doing a musical specialty with Barlow Brothers' Minstrels 18 spending a vacation at his home in this city. The co. will again go on the road about August 1.—John Gilmore, of this city, is about to join Wilson's Minstrels.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: Robert McWade in Rip Van Winkle April 21; good performance to large business. McWade as Rip is excellent.—ARENA: Burk's Circus 17 to enormous business; afternoon performance drew about 6,000 people.

NORTH DAKOTA.

FARGO.—FARGO OPERA HOUSE: Manager Gottschalk deserves the thanks of theatregoers for the excellent character of the entertainments he has provided during the past season. Commencing with Bolton's illustrated lectures early in December, and including the Hess Opera co. last week, his list has included many attractions that drew well in Chicago, Cincinnati, St. Paul and Minneapolis. Dan Sully appeared in The Millionaire to a fair house 16. Richards and Pringle's Minstrels 21 to a small audience.

BISMARCK.—ATHENEUM: Georgia Minstrels to fair business April 17.

OHIO.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: The Spider and Fly April 20 to fair business. Hilda Thomas, who was here with A Trip to Chinatown during the early part of the season, strengthened the good impression she made at that time. Her trouble with Hoyt and Thomas does not seem to have whitened her locks or lessened her charm of voice and manner.—ITEM: Sells Brothers' Circus band played a dirge at the grave of George Winters, a deceased comrade.

KENTON.—DICKSON'S GRAND OPERA HOUSE, Charles H. Loder's Hilarity April 17 to a good house.—ITEM: Mattie Roe, Myra Grinnell, Ruby Lytton, Irvin T. Busche and Billy Gray have been engaged by Charles H. Loder for next season in Oh, What a Night.

HAMILTON.—GLOBE OPERA HOUSE: Bunch of Keys April 8, fair house. My Jack 20; good house.

URBANA.—MARKET SQUARE THEATRE: The Boston Ariel Quartette and John Thomas, humorist, April 24 to S. R. O.—BENNETT'S OPERA HOUSE: The Wild Oats co. 20, 21 gave pleasing performances.

MANSFIELD.—MEMORIAL OPERA HOUSE: A small but highly appreciative audience witnessed Kiralfy's Water Queen April 4. The dancing of Florence Brandon was one of the best features of the piece.—MILLER OPERA HOUSE: Howerth's Comedy co. 16 to a small audience.

POMEROY.—OPERA HOUSE: Only a Farmer's Daughter gave general satisfaction to a nice audience April 15. Scott's Chip o' the Old Block to a deservedly poor house 20.

TOLEDO.—WHEELER OPERA HOUSE: Rhea as Josephine to the capacity of the house April 20. Franz Rummel was to have appeared in concert 21, but owing to some pecuniary trouble between himself and the gentleman who had the concert in hand, it was indefinitely postponed. The Schubert Quartette and Genie Baldwin to S. R. O. 22.—PEOPLE'S: The Ivy Leaf to good business. Nelson's Specialty co. week of 27.—ITEM: Mlle. Rhea and Miss Ambler were entertained while in the city by Mr. and Mrs. J. B. Ketcham and Mr. and Mrs. Charles Van Hoesen 2.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: The Little Nugget pleased a good-sized house April 18.

BELLEFONTAINE.—GRAND OPERA HOUSE: Walter Sandford's My Jack April 18, to poor business.

DENNISON.—KEPP'S OPERA HOUSE Dark. A Pair of Jacks May 1. P. F. Baker 9.

IRONTON.—MASONIC OPERA HOUSE: The New York Symphony Club gave an excellent musical entertainment before a very large and appreciative audience April 16. Only a Farmer's Daughter 17, business fair. Chip o' the Old Block 18 to good business.

CIRCLEVILLE.—GRAND OPERA HOUSE: Maude Granger April 22, 23 in Inherited and The Creole to good business.

MOUNT VERNON.—WOODWARD OPERA HOUSE: Rhea in Josephine, Empress of the French April 21 to a fair house, at advanced prices. Warren C. Tirrih's New York Comedy co. closed a week's engagement 18 to very poor business at 10-20. Their property was attached the last night by Nellie B. Donavan, for back salary. The receipts for the entire week were less than one hundred dollars.—ELKS: A Pair of Jacks May 15, for the benefit of Mount Vernon Lodge, No. 140, B. P. O. E.

ELYRIA.—OPERA HOUSE: Howorth's Hibernica April 15 to a small audience.

LIMA.—FAUROT OPERA HOUSE: The County Fair April 21 to S. R. O. The audience was highly pleased with the performance. The race scene created great enthusiasm.

STEUBENVILLE.—CITY OPERA HOUSE: Y. M. C. A. Star Course concluded 18 with the Odeon Club. The series has been fairly successful.—ITEM: The Odeon Club is a Cleveland (O.) organization, and its members received much social attention while here.

YOUNGSTOWN.—OPERA HOUSE: The County Fair April 15, 16 to crowded houses. Neil Burgess was advertised, but failed to appear. Lost in New York to good business 17, 18 and matinee. Louise Galloway, the pretty heroine, is exceptionally clever, and found great favor with the audience. She is not only a competent soubrette, but a good character artist as well. The play and co. are fair.

SPRINGFIELD.—GRAND OPERA HOUSE: Harry Lacy in The Still Alarm to a large and demonstrative audience April 22.

DAYTON.—THE GRAND: Harry Lacy in The Still Alarm 21 to a large audience. The "hitch up" of the engine elicited unlimited applause.—THE PARK: The Devil's Mine 20-22 drew large audiences. The Paymaster fills in the week.—ITEMS: The employés of the Grand will benefit May 4. The attraction is Lost in New York.—We can show our feet to dangle in the air Monday for Pergandi will be here.—W. C. Coup's Railroad Museum will exhibit here 24, 25.—Every one wants to play the Ohl Circuit, and Managers Reist and Benson have their hands full.

COLUMBUS.—METROPOLITAN OPERA HOUSE: John L. Sullivan in Honest Hearts to a good house April 18. Harry Lacy in Still Alarm to very light houses 19, 20.—GRAND OPERA HOUSE: The Sport and Fly closed a fairly successful week 18. Pat Rooney opened 19 to fair business.—PARK THEATRE: The Nelson Specialty co. gave a clever performance to medium business week ending 18. This week the Neuvilles in Boy Tramp are attracting fair houses.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Von Suppe and Ferdinand Fuehringer's opera, Evamalion and Galatea, was given April 22 to a large and well-pleased audience. Inez Mecusker, the prima donna, as Galatea, was excellent. The opera is of a comic order, full of catchy songs, and, taken all together, was well received. Kindergarten 23.

FREMONT.—GRAND OPERA HOUSE: Kindergarden April 22 to a fair house.

MARION.—MUSIC HALL: The Gruendlers' benefit under the management of H. S. Hall, with local talent, produced Pinafore to big business April 20, 21. Miss Richardson as Josephine was excellent. Mrs. Gruendler as Buttercup kept the audience in an uproar of laughter from beginning to end.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Millet Brothers' Kajanka April 6-11 drew good houses. The performances of Mlle. Bertotto, eleven-year-old transformation dancer; Mariposas, five skirt dancers; and Marlanis, acrobats, assisted by Charles W. Ravel, were warmly applauded. The Oeide Musin Concert co., including Oeide Musin, Annie Louise Tanner, Inez Parmater, Karl Storr and Edward Schaff, entertained a large audience 12. Every number was well rendered, and evoked from two to three encores.——CORDRAY'S NEW THEATRE: Shadows of London (Lights o' London) 6-12 to fair business. Lorimer Johnstone's Harold Marsden, Charles M. Gray's Tony Bosset, and Laura Alberta's Ruth Armstrong, were all very clever characterizations. The specialty hall, with Archie, Edward and Daniel Marvell, retired gymnasts, and the Dare Brothers, horizontal bar manœuvres, has been nightly filled during the week.——R. E. FRENCH'S NEW PARK THEATRE: The Lucky Ranch; or, The Lost Mine, 4-11, was witnessed by large and well-pleased audiences. R. E. French, James A Devlin, Esther Lyons, Eva French and Amy Stone did remarkably well. The scenery was one of the striking features of the occidental drama, and a deal of credit is due Mr. French therefor.——The vaudeville theatres have all been enjoying moneyed houses week of 6-12, particularly the Standard, which opened the week with a specialty by the stock co., entitled Board-Bills; Dolph and Susie Levino, in a sketch called Mrs. Hangnail's Soiree; Bartelle Sisters, songs; Quigley Brothers, clog dancing, and Al. Newton, club-swinging; the Novelty had Lola Day, Junie Howard, Blanche Dixon and Lela and May La Verne, songs and dances; Frank's New Bella Union introduced Harry Woodthorpe and Emma Harrison, sketches, songs, etc., and dances and serio-comic effusions by Fay Sisters, Irene Marvelle, Ford and Wilson, Lillie Hall, Edith Morr son, Jessie Carlton and Frankie Dunbar.——ITEMS: T. P. Davidson, lately appointed at Cordray's in charge of the box-office, is efficiently holding that position.—At a recent meeting of the Portland Lodge, No. 142, B. P. O. E., the following officers were elected for 1896: H. R. Littlefield, E. R.; Charles H. Clute, E. L. K.; Charles L. Brown, E. L. K.; W. Connor, E. L. K.; Louis Dammasch, secretary; Charles B. Farleman, treasurer, O. B. Crabb, tyler; S. H. Friedlander, W. H. Upson and John Robertson, trustees for one, two and three years respectively. The lodge is in a flourishing condition, and is said to be the largest and most active west of Chicago.—Agnes Rose Lane, who has been taking the leads in Cordray's house at Seattle, will come to the Portland Theatre week of 20-26, appearing in The Mountebank.—George W. Floyd, director of the tour of the Bostonians, arrived here 12.—No new developments in the Lyons-Cordray suit.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE: The successful engagement of the Mora-Williams co. during week of April 13 came to a rather abrupt termination 17. During the last act of Sea Sands a boy in the gallery made a remark at which Miss Mora took offence and ordered the curtain rung down. Manager Allen, on going behind the scenes, found the little star very much affected and claiming that she had been insulted. Fred. Williams and Manager Allen then had some conversation, the whole affair resulting in the co. leaving for Bradford, Pa., the following day (Saturday). Although there was nothing in the remark which, as far as I can learn, was "hats off," to cause offence, yet I trust the affair may have the effect of awakening Mr. Allen to the fact that he has a very disorderly gallery. Gilmore's Twelve Temptations 22 to a fair-sized and well-pleased audience. Specialties excellent.

ERIE.—PARK OPERA HOUSE: Frank Mayo in Davy Crockett April 13; Struck Gas 16; both to fair business. Gilmore's Twelve Temptations to large audience 20. Frank Jones in Our Country Cousin to a fair audience 21.——ITEM: Wagner and Reis, of the Oil Circuit, have secured a lease of the Wieting Opera House, Syracuse, N. Y., for a term of years. John L. Reis, the local manager of the Park Opera House here, will assume the same position there. What is Erie's loss will be Syracuse's gain, as he has proved himself the most popular and efficient manager that Erie has ever had, and under the management of Wagner and Reis they have raised the general tone of dramatic entertainment here, so now that only first-class attractions do any business in this city.

YORK.—OPERA HOUSE: Patti Rosa in Imp April 14, under the auspices of Lancaster Lodge of Elks, to a fair house, not at all complimentary to the Elks or the merits of the performance. Lateness of the season and hot weather affected the attendance.—ARENA: F. P. Perley, in advance of Barnum and Bailey's Circus (here May 12) was in the city 20, making his genial presence felt everywhere.

READING.—ACADEMY OF MUSIC: Louis James presented Richelieu to a large audience April 16. Nabobs was well presented to a large house 17. Manning Opera co. in Influence 18. Beatrice Golde, Eva Donnette and Carrie Tutein deserve special mention. The co. disbanded here.——GRAND OPERA HOUSE: Al. G. Field's Minstrels 21; good house.

BETHLEHEM.—OPERA HOUSE: Peck's Bad Boy delighted a large audience April 18. Manager Heath will surrender the lease of Peck's Bad Boy to Mr. Atkinson at the end of this season (early in May) and will prepare for the production of An American Boy.

WILKESBARRE.—MUSIC HALL: The Nabobs April 20 to light business; good performance. McCarthy's Mishaps 22, return date, to a full house.

LANSFORD.—OPERA HOUSE: E. P. Sullivan, supported by Rose Stahl and a good co., played to poor business April 16-18. Ingomar, Danites and Ticket-of-Leave Man were presented.

HAZLETON.—BROAD STREET OPERA HOUSE: Ezra Kendall in A Pair of Kids to a poor house April 17. Al. G. Field's Minstrels to light business 20.

ALLENTOWN.—MUSIC HALL: Louis James April 17 in Othello. Business was only fair, and it is to be regretted that so meritorious a performance was not better patronized.

POTTSTOWN.—OPERA HOUSE: Charles T. Ellis May 2.

CARBONDALE.—OPERA HOUSE: Dan McCarthy's True Irish Hearts April 17 to light business.

SHAMOKIN.—G. A. R. OPERA HOUSE: The Fairies' Well week April 16 to big houses and pleased audiences. John H Ward, of this co, and an old-time favorite here, was received with a storm of applause upon his appearance behind the footlights. Ezra Kendall in A Pair of Kids 21 to a remunerative business. The star inimitable, but the co. weak.

MEADVILLE.—ACADEMY OF MUSIC: Struck Gas to poor business April 15, which was partially due to the undeserved adverse notices given the co by one of the local papers. The Water Queen 16 to a rather light house. The specialties, such as the bar performance of Dave and Thurber, and the juggling feats of Leonce and Lotta were exceptionally good.

NORRISTOWN.—MUSIC HALL: Kittie Rhoades' co. opened April 20 with The Planter's Wife to a well-filled house.

MCKEESPORT.—WHITE'S OPERA HOUSE: He, She, Him and Her co. gave a clever performance to a large audience April 18.

WILLIAMSPORT.—ACADEMY OF MUSIC: Louis James April 18 to a good-sized audience. Corsair 22 to a fair-sized audience.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: A new comic opera called Influence or, True Love Never Runs Smooth, was presented April 16 to moderate business. Influence cannot be said to have won the favor of the public as yet, but the author is with the co. and is doing some pruning, etc. The co. is much in need of rehearsing. One of the Finest was presented here for the first time 18 to large business and gave entire satisfaction. Field's Minstrels May 2. P. F. Baker 6; Dave A. Kelly 9.

PITTSTON.—MUSIC HALL: Dan McCarthy's True Irish Hearts pleased a small audience April 17. Kellar to good business 18.

OIL CITY.—OPERA HOUSE: Twelve Temptations co. gave a fine performance to fair business April 21.

SCRANTON.—ACADEMY OF MUSIC: The Fairies' Well April 17 to very light business. Henshaw and Ten Broeck 18 in The Nabobs to light business, owing to a severe storm. The Corsair 21 to light business; pleasing entertainment. Al. G. Field's Minstrels 22 to very light business.

BEAVER FALLS.—SIXTH AVENUE THEATRE: The Richards and Davenport co. opened to fair business April 20 for a week.——OPERA HOUSE: Howard Wall's Comedy co. closed a fairly successful week's business 18 and gave entire satisfaction.

KITTANNING.—GRAND OPERA HOUSE: The Bennett Comedy co. is playing this week (April 20-25) to empty seats. This is nothing unusual for our elegant new opera house, which has been a pecuniary failure this season, owing to the inexperience of the local management.——ARENA: Wallace and Co.'s Circus is handsomely billed for May 11.

TYRONE.—CONRAD'S OPERA HOUSE: He, She, Him, Her co. pleased a fair audience April 20.——KEEPER'S HALL: A musicale was given to an appreciative audience 23.

GREENSBURG.—LOMPSON THEATRE: George H. Adams, in He, She, Him, Her, kept a small but enthusiastic audience in a laughing frame of mind throughout the entire performance April 21. Some of the support decidedly poor.

MAUCH CHUNK.—OPERA HOUSE: A Pair of Kids April 21; failed to please a fair house.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: Poor Jonathan April 20-22 was very enjoyable. Prince and Pauper 23-25. THE GAIETY: A. M. Palmer's co. in Jim the Penman opened for a week 20 and are doing a good business.

WOONSOCKET.—OPERA HOUSE: Pauline Hall Opera co. in Amorita April 18 to a fair house.

PAWTUCKET.—MUSIC HALL: Margaret Mather in As You Like It April 17 to a good house. The performance was up to Miss Mather's usual high standard, save, perhaps, a trifle hurried in some of the scenes. The support, including Otis Skinner and John S. Malone, was excellent. The Talma Club (amateur) of Providence will present as a double bill, A Peculiar Position and A Game of Cards. They are well known here, consequently a large and fashionable audience is assured.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE: The Sandford Girls' Concert, with their Japanese Village, to enthusiastic houses April 16-18.——ITEM: The first performance under the new management of J. J. Goodale, who has leased the Opera House for a term of three years, was duly celebrated after the performance 18. This closes the season.

COLUMBIA.—OPERA HOUSE: Dr. Henry's lectures on "Hypnotism" April 15-18 have been fairly well attended, and have excited a good deal of interest on that subject in this community. The Sanford Girls 20, 21 to moderate-sized but well-pleased audiences; engagement for the week. The season here closes with the Marie Greenwood Opera co., who are booked for week commencing May 11, Centennial Week.

SOUTH DAKOTA.

SIOUX FALLS.—OPERA HOUSE: Sheridan and Flynn to a small house April 14.

TENNESSEE.

BRISTOL.—HARNELL'S OPERA HOUSE: Robert McWade April 20 in Rip Van Winkle to a fair audience. Performance good.

TEXAS.

GREENVILLE.—KING OPERA HOUSE: By urgent request, the Greenville Amateur Club repeated Young Mrs. Winthrop April 16 for the benefit of the Fifth Regiment Band to a large and pleased audience.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Effie Ellsler, always popular here, drew crowded houses April 13, 14 presenting The Governess and Miss Manning. Spenser's Little Tycoon to packed houses 17, 18, and a large matinee 18. Miss Goldthwaite made a good impression. The co. is scarcely as good as when last seen here.——ITEMS: The Franklin Avenue Theatre has drawn fair houses all the week, presenting a variety bill.—Wonderland is proving a very paying investment. It is thronged all the time.—The entrance to the Salt Lake Theatre is being paved with tiles. The immense columns are being reduced in size.—Emma Thursby has been engaged for the June Festival in the Tabernacle. Misses Bertha Bayliss, Bessie Dean and Lilly Sneider will assist as principals.—Salt Lake City enjoys the distinction of having the largest church choir in the world. Professor Stephens has a scheme to take it to the World's Fair if sufficient inducement is offered.

OGDEN.—THE GRAND: The Little Tycoon was presented to good houses April 15, 16. Tellula Evans joined the co. here and appeared as Violet for the first time without a rehearsal, and made quite a hit. Effie Ellsler presented The Governess 17, and matinee 18, with Miss Manning evening of 18, supported by Frank Weston and a first-class co. The co. is first-class in every respect, and deserves much better patronage than it received. Shenandoah 20, 21. The co. will jump direct from New York to Ogden without a stop.

VERMONT.

BRATTLEBORO.—OPERA HOUSE: Melnotte's Female Jockey Minstrels April 15 to a top-heavy house. Co stranded here. The Wife 20 to the largest house this season. Play and co. well received.

BURLINGTON.—HOWARD OPERA HOUSE: The Burlington Cadets, local talent, in A Day and Night April 17 to a large and fashionable audience.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Julia Marlowe, supported by Creston Clarke, presented As You Like It to a large and brilliant audience April 16.

RICHMOND.—RICHMOND THEATRE: The Emma Abbott Opera co. gave three performances April 16, 17, with matinee, to fair houses. Gus Bell's Marionettes opened 20 for a week's engagement; business fair.——MOZART ACADEMY OF MUSIC: Cleveland's Colored Minstrels 22 to a large house. Patti Rosa next.——ITEMS: The managers of the Richmond Theatre have contracted for 600 patented chairs for the Theatre, which will be put in some time in June.—Connie Myers, one of the former managers of the Mozart Academy of Music, will be tendered a benefit 24 by our local talent at the Richmond Theatre, under the direction of Mr. Branch.—The accommodations for colored people at the Mozart Academy of Music were so small that at least 300 negroes were unable to gain admission to see Cleveland's Colored Minstrels.

STAUNTON.—OPERA HOUSE: The Emma Abbott Concert co., consisting of Mr. and Mrs. Broderick, Eva Cummings and Sig. Michelena, with Mr. Pratt accompanist, gave a very fine concert to a fair house April 20.

NORFOLK.—ACADEMY OF MUSIC: Julia Marlowe, with a well balanced co., presented As You Like It April 17 to a very large and fashionable audience. The star and co. were well received.——OPERA HOUSE: Cleveland's Colored Minstrels to a full house 20. Ada Gray to good business 21, 22 and matinee in East Lynne.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: Frederick Warde and Mrs. D. P. Bowers to good houses April 13-15.——ITEM: Frederick Warde was seen walking rapidly on the street and, when stopped "could not talk. See my manager, he will give you the news." Mr. Warde was going fishing and on the afternoon of 14 caught some trout in Spokane River, a few miles above the city. He was so pleased with the sport that he passed the afternoon of 15 in a similar manner. On the afternoon of 14 a reception was tendered Mrs. Bowers by the ladies of the Sorosis Society. The reception was held in the parlors of the Hotel Spokane and was attended by a large number of ladies of this city. Mr. Warde has a very efficient manager in his son, Mr. A. P. Warde, formerly on the *Post-Intelligencer* of Seattle.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Spider and Fly April 23; packed house.——GRAND OPERA HOUSE: Dark.

PARKERSBURG.—ACADEMY OF MUSIC: Von Yonson April 21 to a fair sized house.

WISCONSIN

MILWAUKEE.—DAVIDSON: Dark first part of week. Marie Wainwright will open April 23 in Twelfth Night.——BIJOU: Hallen and Hart played a very successful engagement week of 20-25. This is their second appearance this season at this theatre, and the good impression they made the first time has helped to make their business very large. Joseph J. Sullivan has succeeded Mark Murphy as Sheriff Clutch, and is satisfactory in the part.——STANDARD: Inshavogue 17-20 to light business. Mack M. Barnes in the title role made a good impression, and Lottie Winnett as Molly O'Mara was well received.——ITEMS: The Marie Wainwright co. will close season here 25. Manager Julian Ruckus has been in the city for several days and is well satisfied with the business done by the co. this season.—Manager Brown has booked All the Comforts of Home for a short engagement at the Davidson.—Manager George Nicolai, of the Standard, has returned, having closed with A Barrel of Money co., which he piloted to the coast and back. Mr. Nicolai looks as smiling as ever but younger, on account of the loss of his moustache.

SHEBOYGAN.—OPERA HOUSE: Stetson's U. T. Cabin co. played to a crowded house April 16. Lizzie Evans in Fogg's Ferry and The Buckeye 18, 19, to poor business. The co. deserved better patronage, being one of the best and most evenly balanced that have ever appeared in this city. Miss Evans is a bright and natural little soubrette, and will be heartily welcomed when she comes to Sheboygan again.

RACINE.—BELLE CITY OPERA HOUSE: Lizzie Evans in Fogg's Ferry April 13; fine performance, to light business.——AMATEURS: Two fine performances of The Mikado, under the direction and management of W. A. Baker, of Chicago, were given by local talent to crowded houses 16, 17 with the following cast: Mikado, H. J. Rogers; Kanki-Poo, E. P. Clancy; Ko Ko, F. K. Bull; Poch-Bah, A. Morey; Pish-Tush, W. A. Baker; Nee-Ban, W. Williams; Yum-Yum, Grace Deane; Pit-i-Sing, Aileen Price; Peep-Bo, Mrs. H. J. Rogers; Katisha, Alice Kranz. The opera was well given, and there was a chorus of fifty voices. Mr. F. K. Bull, Miss Deane and Miss Kranz carried off the honors.

MADISON.—FULLER OPERA HOUSE: Lizzie Evans in Fogg's Ferry to light business April 14. Royce-Lansing Musical Comedy co. to a fair house 16. Ray L. Royce's impersonations were repeatedly encored. Billy Barbour as the rural landlord was capital, and the musical features by Lizzie Royce and Arthur Moore were far above the average.

WAUSAU.—GRAND OPERA HOUSE: Hi Henry's Minstrels April 14 to a crowded house. Audience well pleased. Lizzie Evans in Fogg's Ferry 23.

BELOIT.—GOODRICH'S OPERA HOUSE: Lizzie Evans in The Buckeye April 16 to a fair house. The Buchanan Comedy co. began a return engagement 20 at cheap prices.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: The Gran Opera co. in The Chimes of Normandy week of April 20-25 to good average business. Marie Bell made a bright and vivacious Germaine and increased her already large circle of admirers. Victor De Lacy made a favorable impression as Grenicheux, and Seth Crane received a curtain call for Gaspard. Rex Donbar was weak as the marquis, but Maurice Hegeman made a clever Bailee, while Mountjoy Walker made another hit as the notary, although he played his own version, and introduced grotesque dancing of high merit. Olivette follows, and the season closes 24 with a benefit to comedian Walker.——ITEMS: The two Maries—Belle and Laurens—have received quite a number of floral offerings.—Jules Grau left 25 for New York.—F. P. Wilson, in advance of Atkinson and Cook's Minstrels, arrived 18.—W. H. Lytell writes that he is about organizing a co. to produce A Broth of a Boy, and wants dates in Halifax the middle of May.

LONDON.—GRAND OPERA HOUSE: Thatcher's Minstrels drew a splendid audience April 16. Zera Semon, return engagement, to very poor business. Haverly's U. T. C. co. 22 drew one of their own peculiar houses. Eli Perkins, humorist, lectured in Victoria Hall 22.

HAMILTON.—GRAND OPERA HOUSE: The only attraction at the Grand during the week of April 20-25 was A. M. Palmer's Aunt Jack co., with Pfolliott Paget in the title role. The co. is good and gave a very fine performance.——ITEM: Manager McClean is still doing a large business at the People's Theatre.

Received too late for classification.

LOUISVILLE.

Notwithstanding extremely warm weather, Evans and Hoey in A Parlor Match drew very large business for three nights at Macauley's. Clara Thropp makes a satisfactory Innocent Kid, and the Levey Sisters may be called a success. House dark week of 20. Richard Golden in Old Jed Prouty next.

The Clemenceau Case, with Sybil Johnstone and Gustavus Levick in the cast, filled a successful three nights' engagement at the Masonic. Von Yonson 23.

Business continues large at the beautiful new Harris'. A Rag Baby, while by no means new here, is crowding the house to the doors.

Ray and Foster's Vaudeville co., with Pauline Batchelor as a bright particular star, in a burlesque of Erminie did good business at the New Buck. Persian Beauties co. next.

Manager Whallen has returned after a brief absence with his road co. He reports fine business.

A season of Summer opera at the Auditorium is talked of. Manager Quilp is canvassing the subject and if the scheme is carried through he promises a fine array of talent in light music.

Clara Thropp, the clever little soubrette with Evans and Hoey, seriously injured her ankle during one of the performances here. She was unable to appear at matinee and Saturday night of the engagement.

Weber and Field's co. gave two performances at the New Buck 24 to very large houses. It was an open date with the Buck and proved a good thing for both the attraction and house.

Julia Christine, long with the Wilbur Opera co., will assist Katie Strauss in Dorothy. She will play a part and aid in drilling the people.

Presley Hamilton, the popular young business manager at Macauley's, was compelled to decline a flattering offer to act as assistant secretary for the Louisville ball team. The position would have required him to travel with the club when on tour, and Mr. Macauley required his services here.

JERSEY CITY.

The week of April 20-25, was divided at the Academy of Music between the amateurs and professionals. A local amateur opera co. composed of excellent singers gave Iolanthe the first three nights to large and fashionable audiences for the benefit of local charities. The last three nights and matinee Annie Ward Tiffany appeared as Peggy Logan in her new play, The Step-Daughter. She was warmly greeted by large audiences. The cast was excellent and the performance frequently applauded. The play is a strong one with abundant opportunities for the display of Miss Tiffany's talents. Annie Pixley week of 27-May 2.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so time to reach us as Friday.

DRAMATIC COMPANIES.

AFTER DARK (Brady's): Paterson, N. J., April 29, Hoboken 30-May 2.

AUNT JACK: St. Catharines, Can., April 29.

AUNT BRIDGET'S BABY: Denver, Col., April 27-May 2, Kansas City, Mo., 4-9.

A PARLOR MATCH: Columbus, O., April 29, Detroit, Mich., 30-May 2.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 19—indefinite.

ANNIE PIXLEY: Jersey City, N. J., April 27-May 2.

A TEXAS STEER: Portland, Ore., April 27-May 2.

ALEXANDER SALVINI: Concord, N. H., April 29, Manchester 30, Dover May 1, Exeter 2.

A TRIP TO CHINATOWN: St. Louis, Mo., April 29-May 2, Cincinnati, O., 4-9.

AN IRISH ARAB: Lafayette, Ind., April 29, Indianapolis 30-May 2.

ABBIE CARRINGTON: Glendive, Mont., April 24, Miles City 25, May 1, Billings 2.

AUDEN BENEDICT: Rhinelander, Wis., Apr. 29, Antigo 30, Wausau May 1, Madison 2, Chicago, Ill., 3-16.

A. M. PALMER: Baltimore, Md., April 27-May 2.

AUGUSTIN DALY: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 4-9.

ALL THE COMFORTS OF HOME: Milwaukee, Wis., April 27-May 2, Minneapolis, Minn., 4-9, St. Paul 10-16.

ALVIN JOSLIN: Scranton, Pa., April 29, Wilkesbarre 30, Binghamton, N. Y., May 1, Utica 2.

ARIZONA JOE: Wilmington, Del., April 29, Rochester, N. Y., May 4-9, Brooklyn 11-16.

A BARREL OF MONEY: Chicago, Ill., April 27-May 2.

BROWN'S THEATRE: Flint, Mich., April 27-May 2.

BETROTHED: New York city March 30-May 2, Philadelphia, Pa., 4-9.

BLUE GRASS: Pittsburg, Pa., April 27-May 2.

BLUE JEANS: Indianapolis, Ind., April 27-May 2.

BLUEBEARD, JR.: Milwaukee, Wis., April 27-May 2.

BUSCH OF KEYS (Bothner's): Indianapolis, Ind., April 29, Connersville 30, Delaware, O., May 1, Newark 2.

BOTTOM OF THE SEA: New York city April 27-May 2.

BALDWIN COMEDY: Asheville, N. C., April 27-May 2.

BOSTONIANS: Providence, R. I., April 27-May 2, Worcester, Mass., 4-9.

COUNTY FAIR (No. 2): Jackson, Mich., April 27, Grand Rapids 28-May 2.

COUNTY FAIR (Jefferson's): San Francisco, Cal., April 6-May 2.

CITY DIRECTORY: Cleveland, O., April 27-May 2.

CUTLER COMEDY: Redfield, Ia., April 29, Adel 30-May 2.

CLEMENCEAU CASE: Brooklyn, E. D., April 27-May 2, New York city 4-9.

CASEY'S TROUBLES: Rockford, Ill., April 29, Freeport 30, Galena May 1, Beloit, Wis., 2, Janesville 4, Watertown 5, Madison 6, Portage City 7, Eau Claire 8, Chippewa 9.

CORSAIR: Philadelphia, Pa., April 27-May 2.

CHARLES T. ELLIS: Freehold, N. J., April 29, Burlington 30.

CHARLES E. VERNER: Hoboken, N. J., April 29.

CLEMENCEAU CASE (Sybil Johnstone): Chicago, Ill., April 26-May 2, Cincinnati, O., 4-9, Detroit, Mich., 11-16.

CRYSTAL SLIPPER: Decatur, Ill., April 29, 30, Bloomington May 1, 2, St. Louis, Mo., 3-9.

CHICAGO COMEDY (Anderson's): Martinsville, Ind., April 27-May 2, Mooresville 4-9.

C. A. GARDNER: Clinton Ill., April 29, Dubuque, Ia., 30, La Crosse May 2, Albert Lea 3, St. Paul, Minn., 3-9, Minneapolis 10-16.

DANIEL BOONE: Newark, N. J., April 27-May 2.

DARK SECRET: Duluth, Minn., April 29-May 2, Dubuque, Ia., 4-6, Peoria, Ill., 7-9, Chicago 11-23.

DARK SIDE OF A GREAT CITY: Brooklyn, N. Y., April 27-May 2.

DEAR IRISH BOY: Boston, Mass., April 27-May 2.

DANIEL SULLY: Philadelphia, Pa., April 27-May 2.

DR. BILL: Philadelphia, Pa., April 27-May 2.

DAVIDSON-AUSGEN: Brooklyn, N. Y., April 27-May 2.

EDWIN ARDEN: Columbus, O., April 26-May 2.

E. S. WILLARD: Chicago, Ill., April 13-May 2.

EAGAN COMEDY: Salem, O., April 27-May 2.

E. H. SOTHERN: Providence, R. I., April 29, Fall River, Mass., 30, Norwich, Conn., May 1, New London 2, Brooklyn, E. D., 4-9.

EUNICE GOODRICH: Trenton, Mo., April 27-May 2, Fairfield, Ia., 4-9, Boone 11-16.

EFFIE ELLSLER: Chicago, Ill., April 27-May 2.

FAST MAIL: Washington, Pa., April 29, Wheeling, W. Va., 30, Newark, O., May 1, Defiance 2, Chicago, Ill., 3-16.

FAIRIES' WELL: Poughkeepsie N. Y., April 29, 30, Troy May 1, 2, Pittsfield, Mass., 4, Westfield 5, Holyoke 6, Springfield 7.

FREDERICK WARDE: Winnipeg, Man., April 28-May 1.

FITZGERALD-LEWIS-FORT: Scott, Kas., April 27-29, Carthage, Mo., 30-May 2, Pittsburg, Kans., 4-6, Parsons 7-9, Independence 11-13, Winfield 14-16.

FOUR LEGGED FORTUNE: Boston, Mass., April 27-May 2.

FERGUSON AND MACK: Newburg, N. Y., April 29, Poughkeepsie 30, Pittsfield, Mass., May 1, Westfield 2.

FAT MEN'S CLUB: Fall River, Mass., April 29, Newport, R. I., 30, New London, Conn., May 1, New Haven 2, Bridgeport 4, Hartford 5, 6.

FANNY DAVENPORT: New York city March 30-May 9.

FRANK LINDON: Duluth, Minn., April 27-May 4, Springfield, Ill., 4-9, Decatur 11-16.

FRANK MAYO: Brooklyn, E. D., April 27-May 2.

FANTASMA (Hanlon): Lynn, Mass., April 29, Lowell 30-May 2, Worcester 4, 5, Taunton 6, 7, New Bedford 8, 9, Bristol, R. I., 11, 12, Woonsocket 13, 14, Fall River, Mass., 15, 16.

FORTUNE'S FOUNDLING: West Gouldsboro, Me., April 29.

FRANCESCA READING: Oil City, Pa., April 27-May 2.

GERTRUDE KOEHLER: Brattleboro, Vt., May 1, 2, Franklin Falls, N. H., 4, 5, Barre, Vt., 6-9.

GEO. C. STALEY (A Royal Pass): Lincoln, Neb., April 29, Omaha 30-May 7.

GILTED COMEDY: Payson, Ill., April 27-May 2, Taylorville 4-9.

GRAY-STEPHENS: New Haven, Conn., April 27-29, Meriden 30-May 2, Lowell, Mass., 4-9, Lawrence 11-16.

GRIMES' CELLAR DOOR: Chicago, Ill., April 26-May 2, Milwaukee, Wis., 3-9, Minneapolis, Minn., 10-16.

GO-WON GO MOHAWK: Cincinnati, O., April 27-May 2, Pittsburg, Pa., 4-9, Cleveland, O., 11-16.

GERMAN LILLIPUTIANS: St. Louis, Mo., April 27-May 2.

HONEST HEARTS AND WILLING HANDS: St. Louis, Mo., April 27-May 2, Kansas City 4-6, Omaha, Neb., 7-9.

HENSHAW-TEN BROECK: Fitchburg, Mass., April 29, Brockton 30, New Bedford May 1, Haverhill 2.

HELEN BARRY: Boston, Mass., April 20-May 23.

HAND ACROSS THE SEA: Philadelphia, Pa., April 27-May 2.

HENRY E. DIXEY: Newark, N. J., April 27-May 2.

HILARITY: Columbus, O., April 29, Indianapolis, Ind., 30-May 2.

HOYTS-ROBINSONS: Albany, N. Y., April 29, Newark, N. J., 30-May 2, Brooklyn, N. Y., 4-9.

IVY LEAF: Toledo, O., April 20-25, Cleveland 27-May 2.

INFLUENCE: Chicago, Ill., April 21-May 2, Detroit, Mich., 4-9.

IDA VAN CORTLAND: Cheboygan, Mich., April 29, Manistique 30-May 2, Sault Ste. Marie 5-7, Marquette 11-16.

JOHN DREW AND: Shelbina, Mo., April 27-May 2.

JOHN BILLOS: Pueblo, Col., April 29, Colorado Springs 30.

JOSIE MILLS: Tilsonburg, Can., April 29, Aylmer 30-May 2.

J. H. HUNTLEY: Atlanta, Ga., April 27-May 2, Chattanooga, Tenn., 4-9, Knoxville 11-16.

JULIA MARLOWE: Buffalo, N. Y., April 27-May 2.

JOSEPH MURPHY: New York city April 13-May 2.

J. H. WALLICK: Providence, R. I., April 27-May 2.

KAJANKA: Los Angeles, Cal., April 26-May 2.

KATIE PUTNAM: Webb City, Mo., April 29, Pittsburg, Kans., 30, Parsons May 1, Fort Scott 2, Kansas City, Mo., 3-9.

KIDNAPPED: Pittsburg, Pa., April 27-May 2, Philadelphia 4-9, New York city 11-16.

KATIE EMMETT: Leadville, Col., April 29, 30, Salida May 1, Pueblo 2.

KITTIE RHOADES: Hazleton, Pa., April 27-May 2, Wilkes-Barre 4-9, Allentown 11-16.

KINDERGARDEN (Howell and Gerbert): Lansing, Mich., April 29, East Saginaw 30, Osceola May 1, Alpena 2, Bay City 4, Port Huron 5, Pontiac 6, Battle Creek 8, Kalamazoo 9, Muskegon 11, Big Rapids 12, Manistee 13, Ludington 14, Three Rivers 15.

KITTIE ARYMAN: White River Junction, Vt., April 27-May 2.

KARL'S PROMISE: Worcester, Mass., April 27-May 2.

LEONZO BROTHERS: Philadelphia, Pa., April 27-May 2.

LEORA E. LANE: Leon, Ia., April 27, Garden Grove 30-May 2.

LIMITED MAIL: St. Paul, Minn., April 27-May 2, Chicago, Ill., 3-9, Cedar Rapids, Ia., 11, Waterloo 12, Marshalltown 13, Des Moines 14, 15.

LOST IN NEW YORK (1): Bucyrus, O., April 29, Upper Sandusky 30, Tiffin May 1, Findlay 2.

LILLIAN LEWIS: Denver, Col., May 1-6.

LITTLE LORD FAUNTLEROY: Milwaukee, Wis., April 27-May 2.

LOTTA: Chicago, Ill., April 20-May 2, Philadelphia, Pa., 4-9.

LOST IN NEW YORK: Toronto, Ont., April 27-May 2, London 4-6, Hamilton 7, 9, Rochester, N. Y., 11-16.

LATER ON: St. Paul, Minn., April 27-May 2, Minneapolis 4-9, Chicago, Ill., 11-16.

LEWIS MORRISON: Pittsburg, Pa., April 27-May 2, Wheeling, W. Va., 4, 5.
LYDIA THOMPSON: New York city April 27-May 2.
MARGARET MATHER: Brooklyn, N. Y., April 27-May 2.
MAY ROBSON: Ithaca, N. Y., April 27-May 2, Elmira 4-9, Syracuse 11-16.
MAY HOSMER: Waukesha, Wis., April 27-May 4.
MACLEAN-PRESCOTT: Minneapolis, Minn., April 27-May 2.
MORA-WILLARD: Bornellsville, N. Y., April 27-May 2, Jamestown 4-9.
MIDNIGHT ALARM: Columbus, O., April 27-May 2, Philadelphia, Pa., May 4-9.
MORTON DRAMATIC: Stafford Springs, Conn., April 27-May 2.
MR. WHARTON'S WIDOWS: New York city March 30—indefinite.
MAUDE GUBERT CHILDREN: Elizabeth, N. J., April 29, Paterson, May 1, 2, New York city 4-9.
MOTOR VICTORS: Syracuse, N. Y., April 30-May 2, Buffalo 4-9.
D. LENNA'S FLIRTATION (Barry and Fay): Philadelphia, Pa., April 27-May 2, Boston, Mass., 4-9.
MEN AND WOMEN: Chicago, Ill., April 19-May 2, Salt Lake City, Utah, 7-9, San Francisco, Cal., 11-June 6.
MAUD OSWALD: Paige, Tex., April 29.
MAUDE GRANGER: Brooklyn, E. D., April 27-May 2.
MR. AND MRS. KENDAL: Cincinnati, O., April 27-May 2, Chicago, Ill., 4-16.
MILTON NOBLES: Denver, Col., April 27-May 2, Provo, Utah, 4, Salt Lake City 5-7, Ogden 8, 9.
MAGGIE MITCHELL: Huntington, Ind., April 29, Lima, O., 30, Springfield 31, Cincinnati May 4-9, Mansfield 11, Akron 12, Canton 13, Urbana 14, Youngstown 15.
NELLIE MCHENRY: Philadelphia, Pa., April 27-May 2.
NAT C. GOODWIN: N. Y. city Jan. 26-May 2.
NEW YORK THEATRE (C. R. Hunt's): Charlottesville, Va., April 27-May 2, Winchester 4-9.
NATURAL GAS: New York city April 27-May 2.
NORA HUNGAN COMEDY: Mauch Chunk, Pa., April 29, Tamaqua 30, Mahanoy City May 1, Mt. Carmel 2, Shamokin 4, Sunbury 5, Milton 6, Bellefonte 7, Phillipsburg 8, Clearfield 9.
NEW YORK COMEDY (Terrill's): Marion, O., April 27-May 2.
OSLER'S PRISONER'S DAUGHTER: Louisville, Ky., April 27-May 2, Madison, Ind., 4, Columbus 5, Franklin 6, Brazil 7, Lafayette 8, 9, Joliet, Ill., 11, Bindwood 12, Dwight 13, Pontiac 14, Champaign 15, Litchfield 16.
OUT OF SIGHT: Detroit, Mich., April 27-May 2, Indianapolis, Ind., 4-9.
O'DOOD'S NEIGHBORS: Philadelphia, Pa., April 27-May 2, New York city—indefinite.
OLIVER W. WIKS: Lonsdale, Pa., April 29, No. Wales 30, Fort Washington May 1, Woodbury, N. J., 2, Smeedsboro 4, Elmer 5, Clayton 6, Morristown 7, Pemberton 8, Vincentown 9, Florence 12, Flemington 13, Somerville 14, Bound Brook 15.
ONE OF THE BRAVEST: Minneapolis, Minn., April 27-May 2.
OUR COUNTRY COUSIN (Frank Jones): Pittsburg, April 27-May 2, Wellsville, O., 4, Martins Ferry 5, Bellaire 6, Wheeling, W. Va., 7, Washington, Pa., 8, McKeesport 9.
OLD JED PROUTY: Louisville, Ky., April 27-May 2, Chicago, Ill., 3-9, Boston, Mass., 10-16.
OUR MALIBOU: Rochester, N. Y., April 27-May 2, Syracuse 4-9.
OUR GERMAN WARD: Elmira, N. Y., April 29, Corning 30, Addison May 1, Belmont 2.
OLIVER BYRON: San Francisco, Cal., April 2—indefinite.
OLD HOMESTEAD: Worcester, Mass., April 29, Bellow's Falls, Vt., 30, Barre May 1, Burlington 2, Montreal, P. Q., 4-9, Kingston, Ont., 11, Watertown, N. Y., 12, Syracuse 14-16.
OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.
ONE OF THE FINEST: Rochester, Pa., April 29, East Liverpool, O., 30, Greensburg, Pa., May 1, Tyrone 2.
PATTI ROSA: Boston, Mass., April 27-May 2.
PAT ROONEY: Chicago, Ill., April 27-May 9.
P. P. BAKER: Philadelphia, Pa., April 27-May 2, Franklin 4, Altoona 5, Johnstown 6.
POWER OF THE PRESS: New York city March 16-May 2.
PAULINE PARKER: Milwaukee, Wis., April 27-May 2.
PRISON BARS: Fort Wayne, Ind., April 27-May 2.
PRIVATE SECRETARY: Baltimore, Md., April 27-May 2.
PECK'S BAD BOY: Brooklyn, N. Y., May 4-9.
ROBERT B. MANTELL: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 4-9.
R. H. BAIRD: Pittsburg, N. Y., April 27-May 2.
RHEA: Predonia, N. Y., April 29, Rochester 30-May 2, Penn Yan 4, Syracuse 5, Johnstown 6, Greenfield, Mass., 7, Fitchburg 8, Portland, Me., 9, Haverhill, Mass., 11, Manchester, N. H., 12, Lowell, Mass., 13, Amesbury 14, New Bedford 15, Brockton 16.
RAYMOND COMEDY: Girard, Ill., April 27-May 2.
ROBERT DOWNING: Boston, Mass., April 27-May 2.
RICHARD MANSFIELD: Baltimore, Md., April 27-May 2.
ROSINA VOKES: New York city April 13—indefinite.
RELAND REED: San Jose, Cal., April 29, Stockton 30, Sacramento May 1, 2, Portland, Ore., 4-9, Tacoma, Wash., 11-13, Seattle 14-16.
ROYCE-LANSING MUSICAL COMEDY: Cumberland, Wis., April 29, Bewwerd 30, Washburn May 1, Bayfield 2, Ashland 4, Hurley 5, Medford 7, Grand Rapids 8, Stevens Point 9, Wanafaca 11, Fond du Lac 12, Plymouth 14, Manitowoc 15, Port Washington 16.
RUNNING WILD: Elgin, Ill., April 29, Rockford 30, Beloit, Wis., May 1, Janesville 2, Baraboo 4, Madison 5, Watertown 6.
ROSE COGHLAN: New York city April 27-May 2.
SCOTT'S DAUGHTER: Milwaukee, Wis., April 27-May 2.
SELLA SLARR: Washington, D. C., April 27-May 2, Wilmington, Del., 4-6, Trenton, N. J., 7-9, Springfield, Mass., 11-14, Holyoke 15, 16.
STUART ROBSON: New York city April 27-May 16.
SUPERBA (Hanlon's): Springfield, O., April 29, Zanesville 30-May 2, Scranton, Pa., 4-6, Reading 7-9.
STANDARD THEATRE (D. J. Ramage's): Portsmouth, O., April 27-May 2, Springfield 4-9, Columbus 11-16.
STRUCK GAS: Washington, D. C., April 27-May 2.
SPOONER COMEDY: Boone, Ia., April 27-May 2, Atlantic 4-9.
SPIDER AND FLY: New York city April 27-May 2, Brooklyn 4-9, Boston, Mass., 11-16.
SOL. SMITH RUSSELL: Boston, Mass., April 27-May 9.
SHENANDOAH (No. 1): San Francisco, Cal., April 20-May 2.
THE HUSTLER: St. Louis, Mo., April 27-May 2.
TWO SISTERS: Fairhaven, Wash., April 29, 30, Spokane Falls May 1, 2, Butte, Mont., 4-6, Anaconda 7, Helena 8, 9, Jamestown, N. D., 11, Fargo 12, Brainerd, Minn., 13, West Superior, Wis., 14, Duluth, Minn., 15, 16.
THE BURGLAR: Pittsburg, Pa., April 27-May 2, Danbury, Conn., 4, New Britain 5, Bridgeport 6, Hoboken, N. J., 7-10.
THOMAS E. SHEA: Franklin, Pa., April 27-May 2, Corry 4-6, Bradford 7-9, Binghamton, N. Y., 11-16.
THE PARIS: Kansas City, Mo., April 26-May 2, Denver, Col., 4-9, Pueblo 11, Trinidad 12, Las Vegas, N. Mex., 13, Santa Fe 14, Albuquerque 15, El Paso, Tex., 16.
TWO OLD CRONIES: Birmingham, Ala., April 29, Anniston 30, Macon, Ga., May 1, Augusta 2, Atlanta 4, Chattanooga, Tenn., 5, Knoxville 6, Bristol 7, Roanoke, Va., 8, Richmond 9.
THE SOUDAN: Boston, Mass., April 20—indefinite.
TRUE IRISH HEARTS: Little Falls, N. Y., April 29, Auburn 30, Watertown May 1, Buffalo 4-9.
THE FUGITIVE: Columbus, O., April 30-May 2, Pittsburg, Pa., 4-9.
THE CHARITY BALL: Easton, Pa., April 29, Orange, N. J., 30, Elizabeth May 1, New Britain, Conn., 2.
T. C. HOWARD STOCK: Baltimore, Md., April 27-May 2.
TICKET-OF-LEAVE MAN: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 4-9.
TWELVE TEMPTATIONS: Detroit, Mich., April 29, Toledo, O., 30, Adrian, Mich., May 1, Ann Arbor 2, Jackson 4, Lansing 5, Flint 6, Bay City 7, East Saginaw 8, Grand Rapids 9, Kalamazoo 11, Fort Wayne, Ind., 12, Bloomington, Ill., 13, Springfield 14, Jefferson City, Mo., 15, Sedalia 16.
UNCLE HIRAM: Paris, Ill., April 29, Kankakee 30, Braidwood May 1, Aurora 2.
U. S. MAIL: Brooklyn, N. Y., April 27-May 2.
ULLIE AKERSTROM: Holyoke, Mass., April 29, Springfield 30-May 2, Waltham 4-6, Newburyport 7-9.
U AND I: New York city March 23—indefinite.
UNCLE TOM'S CABIN (Peck and Fursman): Grand Rapids 27-May 2, Toledo, O., 4-9, Detroit, Mich., 11-16.
WILLIAM REDMUND: Halifax, N. S., May 4-23.
WOLFORD-SHERIDAN: Henderson, Ky., April 27-May 2.
W. H. CRANE: Chicago, Ill., 27-May 23.
WAITE COMEDY: Amsterdam, N. Y., April 27-May 2.
WARDE-BOWERS: Winnipeg, Man., April 27-May 2, Duluth, Minn., 4-6.
W. J. SCANLAN: N. Y. city April 20-May 2.
WE, US & CO.: Corning, N. Y., April 29, Ithaca 30, Carbondale, Pa., May 2, Danville 3, Pottsville 4, Girardville 5, Bethlehem 8, Easton 9, Philadelphia 11-16.
YON YONSON: Cincinnati, O., April 27-May 2.
ZEFFIE TILBURY: Portland, Me., April 27-May 2, Lawrence, Mass., 4-9.

OPERA AND CONCERT.

ARONSON OPERA: Philadelphia, Pa., April 27-May 2, Brooklyn, N. Y., 4-9.
AGNES HUNTINGTON: Boston, Mass., April 26-May 2.
ARIEL-THOMAS CONCERT: Middleton, O., April 29, 30, Columbus, Ind., May 1, Franklin 2, Rochelle, Ill., 4, Morrison 5, Dixon 6, Lyons, Ia., 7.
BENNETT-MOULTON OPERA: Bangor, Me., April 30-May 2, Lawrence, Mass., 4-6, Waltham 7-9, Lynn 11-16.
BOSTONIANS: Tacoma, Wash., April 27-29, Seattle 30-May 2, Spokane Falls, 2-6, Butte City, Mont., 8, 9, Helena 11-13.
BOSTON GAIETY OPERA: Brainard, Minn., April 29-May 2.
BAKER OPERA (No. 1): Waltham, Mass., April 27-May 2.
CORINNE: Buffalo, N. Y., April 27-May 2, Rochester 4-9.
DUFF OPERA: Toronto, Ont., April 27-May 2, Chicago, Ill., 4-9.
DE WOLF HOPPER: New York city May 4-30.
DESHON OPERA: Bay City, Mich., April 27-May 2.
EMMA ABBOTT OPERA: Allentown, Pa., April 29, Bethlehem 30, Easton May 1, 2.
GRAU OPERA: Charleston, S. C., May 4-July 10.
GILMORE'S BAND: Providence, R. I., April 30, New Haven, Conn., May 2.
H. P. GRATTAN: Grand Rapids, Mich., April 27-Portage May 1, Madison 2.
JULES LEVY'S BAND: Elmira, N. Y., April 30.
JUCH OPERA: City of Mexico, March 29-May 2.
LITTLE TYCOON: Hastings, Neb., April 29, Grand Island 30, Council Bluffs, Ia., May 1, 2, Omaha, Neb., 4-6.
N. Y. SYMPHONY CLUB: Johnstown, Pa., April 29, Altoona 30, Tyrone May 1, Huntingdon 2, Lebanon 4, Clinton, N. J., 5, Flemington 6, Somerville 7.
OVIDE MUSIN CONCERT: Missoula, Mont., April 29, Anaconda 30, Helena, May 1, 2, Butte City 4, 5, Livingstone 6, Bismarck, No. Dak., 7, Jamestown 8, Aberdeen 9, Fargo 10, 11, Crookston 13, Grand Forks 14.
PAULINE HALL OPERA: Lawrence, Mass., April 29, 30, Lynn May 1, 2.
PEARL OF PEKIN: Harlem, N. Y., April 27-May 2, Baltimore, Md., 4-9.
POOR JONATHAN: N. Y. city Oct. 14—indefinite.
SEA KING (Gilmore's): Chicago, Ill., April 27-May 9, Cincinnati, O., 11-16.
SANDFORD GIRLS' CONCERT: Newberry, S. C., April 29, Laurens 30-May 2.
SHIP AHOY (A): Manchester, N. H., April 29, Nashua 30, Fitchburg, Mass., May 1, Waltham 2.
SHIP AHOY (B): Baltimore, Md., April 27-May 2, Philadelphia, Pa., 4-9.
THE MERRY MONARCH (Francis Wilson): Philadelphia, Pa., April 13-May 2.
U. S. MARINE BAND: Cincinnati, O., April 29, Columbus 30, Zanesville May 1, Pittsburg 2, Washington, D. C., 4.
WILBUR OPERA: Minneapolis, Minn., Feb. 16—indefinite.

VARIETY AND BURLESQUE.

AMERICAN GAIETY GIRLS: Albany, N. Y., April 27-May 2.
BILLY LESTER: Washington, D. C., April 27-May 2.
CREOLES (Bert's): Troy, N. Y., April 27-May 2, Brooklyn 4-9.
CREOLE BURLESQUE: Springfield, O., April 29, Columbus 30-May 2, Pittsburg, Pa., 4-9, Washington, D. C., 11-16.
CITY CLUB, Newark, N. J., April 27-May 2, Toronto, Ont., 4-9, Montreal, P. Q., 11-16.
FAY FOSTER BURLESQUE: Maysville, Ky., April 29, Chillicothe, O., 30, Circleville May 1, Washington C. H., 2, Cincinnati 3-9.
GUS HILL: Montreal, P. Q., April 27-May 2, New York city 4-9, Philadelphia, Pa., 11-16.
HOWARD BURLESQUE: New York city April 27-May 2, Boston, Mass., 4-9, Brooklyn, N. Y., 11-17.
HENRY BURLESQUE: Baltimore, Md., April 27-May 2, Wilmington, Del., 4-6, Troy, N. Y., 7-9.
LESTER AND WILLIAMS: Philadelphia, Pa., April 27-May 2.
LONDON GAIETY GIRLS (Flynn): Williamsport, Pa., April 30, Philadelphia May 4-9.
LONDON SPECIALTY: Philadelphia, Pa., April 27-May 2.
LILLIE MCHENRY'S BURLESQUE: Grand Rapids, Mich., April 27-May 2.
LILLY CLAY GAIETY: New York city April 27-May 2.
LOUISE DEMPSEY: Hartford, Conn., April 27-May 2, Brooklyn, N. Y., 4-9.
NELSON'S WORLD: Chicago, Ill., April 27-May 2.
NIGHT OWLS: Philadelphia, Pa., April 27-May 2, Providence, R. I., 4-9, Worcester, Mass., 11-16.
ROSE HILL'S BURLESQUE: Philadelphia, Pa., April 27-May 2.
RENTZ-SANTLEY: New York city April 27-May 2.
REILLY-WOODS: Cincinnati, O., April 27-May 2.
SENSATIONAL BOOM: Philadelphia, Pa., May 4-9.
SHERIDAN AND FLYNN: St. Louis, Mo., April 27-May 2.
STAR WORLD (Hale's): Dubois, Pa., April 29, Reynoldsville 30, New Bethlehem May 1, Kittanning 2.
TURNER'S BURLESQUE: Elmira, N. Y., April 29, Williamsport, Pa., 30, Chambersburg May 2, Baltimore, Md., 4-9.
TONY PASTOR'S: N. Y. city Jan. 26—indefinite.
TONY PASTOR'S (No. 2): Buffalo, N. Y., April 27-May 2.
VANIS SISTERS: Minneapolis, Minn., April 27-May 2.
WHALLEN AND MARTELL: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 4-9, New York city 11-17.
WEBER AND FIELD: Cleveland, O., April 27-May 2.

MINSTRELS.

ATCHINSON AND COOK: St. Johns, N. B., April 29, 30, Fredericton May 1, Woodstock 2, Houlton, Me., 4, Calais 5, Eastport 6.
AL. G. FIELD'S: Lock Haven, Pa., April 28.
GORTON: Farnham, Can., April 29, Sorel May 1, Three Rivers 2.
HI HENRY: Columbia City, Ind., April 29, Van Wert, O., 30, Delphos May 1.
MCCABE AND YOUNG: Syracuse, N. Y., April 27-May 2.
PRIMROSE AND WEST: Harlem, N. Y., April 27-May 2.
THATCHER: Minneapolis, Minn., April 29, St. Paul 30-May 2.
VREELAND: Manchester, Conn., April 29, Windsor 30, Windsor Lake May 1, Thompsonville 2.

MISCELLANEOUS.

ADAM FOREPAUGH'S CIRCUS: Washington, D. C., April 29, 30.
BRISTOL'S (D. M.) EQUINES: Ann Arbor, Mich., April 29, 30.
BARNUM AND BAILEY'S CIRCUS: Brooklyn, N. Y., April 27-May 2.
GENTRY'S EQUINES: Birmingham, Ala., April 27-May 2.
HUNTING'S CIRCUS: Niles, O., April 29, Allison 30, Salem May 1, Leetonia 2, New Brighton, Pa., 4, East Liverpool, O., 5, 6, Wellsville 7, Steubenville 8, 9, Martin's Ferry 11.
HERRMANN: San Francisco, Cal., April 27-May 2.
KELLAR: Philadelphia, Pa., April 27-May 2.
STEEN-ABBOTT: Colorado Springs, Col., April 29.
SELLS' BROTHERS' CIRCUS: Topeka, Kan., April 30-May 2.
WALTER L. MAIN: Pittsburg, Pa., April 29.
WALLACE AND CO.'S CIRCUS: Portsmouth, O., May 1, Jackson 2.
W. C. COUP'S CIRCUS: Piqua, O., April 29, Sidney 30, Wappa May 1, Lima 2.
W. W. DAYTON: Youngstown, O., April 29, 30, Shrodsville May 4, 5, Dennison 6, 7, New Philadelphia 8, 9.
ZERA-SEMON: Kingston, Ont., April 27-May 2.

GIBBS NEW
Route and Reference Book
OF THE UNITED STATES AND CANADA
With Over 30 Route Maps.
Especially adapted for the use of Theatrical Managers, Advance Agents, Commercial Travelers, Merchants and others. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between town and town, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.
Handsomely bound in flexible leather cover, PRICE FIVE DOLLARS. Orders may be sent to the
NEW YORK DRAMATIC MIRROR,
1432 Broadway, New York.

OWING
to the dilatory manner in which out-of-town managers send in their returns to the
O. K. GUIDE
it is impossible to publish the book AS SOON AS PROMISED AND HAVE IT CORRECT.
If managers knew the immense amount of extra work entailed by their negligence they would forward their blanks
AT ONCE.

American Academy of the Dramatic Arts
LYCEUM THEATRE BUILDING, N. Y. CITY
F. H. SARGENT, Director.
For the season of 1891-92. Apply to
E. P. STEPHENSON, Business Manager.

TYPEWRITING.
FRENCH AND SPANISH TYPEWRITING A SPECIALTY.
TYPEWRITER, COPYING—Legal, Commercial, Dramatic, Architectural and Miscellaneous, at reduced rates. "LAYS TYPEWRITTEN ON SHORTEST NOTICE. DRAMATIC WORK A SPECIALTY. Call or address
Miss LAMB,
Third floor, 1180 Broadway, New York

TYPEWRITING PLAYS and PARTS
French copied and translated
Dictation taken at office or residence.
Cecile Brown, Jeannette Brown } Stenographers
JUDGE BUILDING, 110 Fifth Avenue.

THEATRICAL TYPEWRITING.
MISSES Z & L. ROSENFIELD,
25 W. 30th St., (Klaw and Erlanger's Est.), 49 W. 28th St., (Frohman's Est.) 35 Broadway
(stenographers furnished by the hour or day.)

MISS MARY HOLDEN—TYPEWRITING—Plays and manuscripts of every description neatly copied. Room 811 Lincoln Building, Union Square.

HIRES
ROOT BEER
Tea Coffee Rink
Package makes 5 gallons. Delicious, sparkling, and appetizing. Sold by all dealers. FREE a beautiful Picture Book and cards sent to any one addressing C. E. HIRES & CO., Philadelphia.

CABINET Photographs, $3 per Dozen
AT THE
Rockwood Gallery
17 Union Square, N. Y.
Life-size Crayon & 1-doz. Cabinets, $10.

Euline
THE GREAT EYE BEAUTIFIER.
Assures Instant Brilliancy, Beauty and Strength to the Eye.
Positive cure for Bloodshot and Red and Diseased Eyelids. Eminent Oculists' examination and samples free at Main Office, 45 E. 20th Street, New York. Sold by Leading Druggists and Fancy Goods Dealers. Write for pamphlet. Guaranteed positively harmless. Price, $1.00.

C. B. Demarest & Co.
272 and 274 Kent Ave.
BROOKLYN, N. Y.
Opera, Hall and Lodge Chairs, etc. Stage Hardware. Amply Equipped to Fill Orders.
ON TIME.

VASELINE
FACE PAINTS.
FOR MAKE-UP.
Superior to All Grease Paints.
These paints do not contain animal matter, and cannot change nor become rancid. They are odorless and harmless, and will be universally acknowledged to be superior in quality to any grease paints heretofore made. Their action on the skin is beneficial, not injurious, and they will be found of easy application, and to afford good tints and colors, and are readily removed.
For sale by druggists.
PREPARED ONLY BY THE
Chesebrough Manufacturing Company,
(Consolidated).
20 STATE STREET, NEW YORK.
Price, 75 Cents per Box of Nine Colors.
Can be had of REMLINGER & CO.'S, 25 West Thirtieth Street, N. Y. Orders promptly filled by mail.

DOBLIN
TAILOR
854 Broadway.
SPRING STYLES NOW READY.
Rules for self-measurement sent on application.

MABELLA BAKER AND GEORGE H. BRODERICK with LOTTA
AT LIBERTY AFTER MAY 9

Vestibuled LIMITED.
CHAUTAUQUA LAKE ROUTE
BETWEEN
NEW YORK AND CLEVELAND
AND
NEW YORK AND CHICAGO

WEST BOUND:

Leave West 23d street, every day	2 55 P. M.
Leave Chambers street, every day	3 00 P. M.
Arrive at Cleveland, next day	10 05 A. M.
Arrive at Chicago, next day	9 00 P. M.

Via Chic. & Atl. R'y.

EAST BOUND:

Leave Chicago, every day	10 15 A. M.
Via Chic. & Atl. R'y.	
Leave Cleveland, every day	9 25 P. M.
Arrive at New York, next day	5 15 P. M.

VESTIBULED PULLMAN SLEEPING CAR made specially for this service is run on this train through to Cleveland.
East bound the Sleeping Car from Cleveland is attached to Vestibuled Limited at Leavittsburg.
Passengers in both directions enjoy the advantage of the DINING CAR.
W. C. KINEARSON, Gen. Pass. Agent.

BOSTON & ALBANY R. R.
SPRINGFIELD LINE.
BETWEEN
BOSTON & NEW YORK.
TRAINS LEAVE EITHER CITY
9:00 & 11:00 A. M., 4:00 & 11:00 P. M.
The 4:00 P. M. is the ONLY Train between Boston and New York that is heated by steam from the locomotive.
A. S. HANSON, G. P. A.

**The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date) 50 cents, for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME.

The Following Dates are Offered to Traveling Managers. Write or Wire.

BUFFALO, N. Y.—Corinne Lyceum, June 4, 5, 6, 8.

BUFFALO.—Jacobs' Theatre (Court Street,) June 8, 25.

CLEVELAND.—Jacobs' Theatre, June 15, 22.

CHICAGO, ILL.—Peoples' Theatre, weeks of May 10 and 24.

CHICAGO.—Litt's Standard Theatre, May 10, 17, 24, and 31.

CHICAGO.—Jacobs' Alhambra. May 17, 31. June 7, 14 and 22.

CHICAGO.—Jacobs' Theatre (Clark Street), April 26.

CHICAGO.—Jacobs' Academy, June 14, 21, 28.

CORNING, N. Y.—Harvard Academy, April 20, week and May.

HOBOKEN, N. J.—Jacobs' Theatre, May 11, 12, 13, 25, 26, 27. June 1.

HONESDALE, PA.—Honesdale Opera House, Open Time.

LUZERNE, PA., NEAR WILKESBARRE.—Open time in each month for balance of season at Houghton's Opera House.

LEWISTON, ME.—Music Hall, Maine State Fair, week Sept. 7.

MT. STERLING, KY.—Grand Opera House, May 4-9. June 1-6.

MONTREAL.—Jacobs and Sparrow's Theatre, June 29.

MILWAUKEE, WIS.—Litt's Bijou Opera House, May 10, 24 and 31.

NEW YORK.—Jacobs' Theatre, May 18, June 15, 22.

NEWARK, N. J.—Jacobs' Theatre, May 14, 15, 16. June 1.

PATERSON, N. J.—Jacobs' Opera House, May 5, 6, 25, 26, 27, 28, 29, 30. June 1.

PHILADELPHIA, PA.—National Theatre, May 18 and 25.

ROCHESTER, N. Y.—Jacobs' Academy, June 8, week.

SYRACUSE, N. Y.—Jacobs' Opera House, June 1, 3, 8.

UTICA, N. Y.—Jacobs' Opera House, April 25, 28, 29, 30. May 4, and 11, weeks.

TRENTON, N. J.—Taylor Opera House, May 2 and 11, weeks.

TORONTO.—Jacobs and Sparrow's Opera House, June 8.

STAGE DIAMONDS!
Send 50c., $1 00 or $1 50 and receive a beautiful, brilliant sulphur pyrite, suitable to be mounted into a ring, pin, stud or charm. The above ready mounted in gold, silver or coal iron $2 to $10. R. W. SHERTZINGER, Mahanoy City, Pa.

NEW YORK THEATRES.

NEW PARK THEATRE.
Broadway and 35th Street.
JAMES T. POWERS
in
A STRAIGHT TIP.

PALMER'S THEATRE.
Broadway and Thirtieth Street.
A. M. PALMER, Sole Manager
ROSE COGHLAN
in
LADY BARTER.

PROCTOR'S THEATRE
23D ST.
CHARLES FROHMAN'S COMEDIANS
in
MR. WILKINSON'S WIDOWS.
MATINEE WEDNESDAY AND SATURDAY

H. R. JACOBS' THEATRE.
Corner 21st Street and Third Avenue
Matinees.
MONDAY, THURSDAY, SATURDAY.
THE BOTTOM OF THE SEA.
Next week—THE CLEMENCEAU CASE.

UNION SQUARE THEATRE.
J. M. Hill, Manager
HOME AGAIN
STUART ROBSON,
in Bronson Howard's Comedy,
THE HENRIETTA.
Mr. Robson will play the character of HEKTOR the Lion
Supported by a company of players under the direction of Mr.
W. K. HAYDEN.

BROADWAY THEATRE.
Corner 41st Street.
Evenings at 8. Matinee Saturday at 2.
FANNY DAVENPORT
IN SARDOU'S
FEDORA.
May 4—The Wolf Hopper Opera Company in the Operatic Burlesque, WANG.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY, Manager
125TH TO 130TH PERFORMANCE
MR. EDWARD HARRIGAN
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

CASINO.
Broadway and 39th Street
LAST NIGHTS
POOR JONATHAN.
COMEDY OPERA IN THREE ACTS.
Admission, 50 Cents.
Seats on sale for remaining nights.
THURSDAY, MAY 7,
APOLLO; OR, THE ORACLE OF DELPHI
Sale of seats begins Thursday, April 30, 9 A. M.

BIJOU THEATRE, B'way, near 30th St.
Last week—Matinees Wednesday and Saturday.
Mr. NAT C. GOODWIN and his Companion Players in
THE NOMINEE
A free adaptation, from the French, by Leander Richardson and William Yardley, exciting
"HUNDREDS OF LAUGHS"
Preceded by Jerome K. Jerome's one-act comedy, BARBARA.
Monday, May 4—O'DOWD'S NEIGHBORS.

GARDEN THEATRE.
Madison Avenue and 27th Street.
T. H. FRENCH Manager
Evenings at 8:15. Last Matinee (Saturday) at 2.
Alphonse Daudet's GREAT PARISIAN SUCCESS,
from the Gymnase Theatre.
BETROTHED.
Monday, May 4 RICHARD MANSFIELD in BEAU BRUMMEL.

14TH STREET THEATRE.
Near 6th Ave.
Every night, matinees Wednesday and Saturday.
Reserved seats, Orchestra Circle and Balcony, 50c.
JOSEPH MURPHY
And a carefully selected company, in the great Irish drama,
SHAUN RHUE.
Next week—JOSEPH MURPHY in THE KERRIGANS.

DALY'S.
Evenings at 8:15. Matinee Saturday at 2.
THE EMINENT COMEDIENNE,
MISS ROSINA VOKES
SUPPORTED BY FELIX MORRIS
AND HER LONDON COMEDY COMPANY.
At 8 o'clock—FREDERIC LEMAITRE.
At 9 o'clock—BARBARA.
At 10 o'clock—THE UNITED VENUS.

STAR THEATRE.
Broadway and 13th Street.
POSITIVELY LAST SIX NIGHTS
OF THE MOST AMBITIOUS AND MERITORIOUS
DRAMA EVER PRODUCED IN NEW YORK.
POWER OF THE PRESS.
Friday, May 1, 50th performance. SOUVENIR NIGHT.
RESERVED SEATS: 50c., 75c., $1 and $1.50.
Monday, May 4—JAMES O'NEILL and LOUIS JAMES in
THE ENVOY.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee
DONNELLY AND GIRARD
in
NATURAL GAS
Next week—Grand production of WORK AND WAGES.

LYCEUM THEATRE.
4th Avenue and 23d Street.
Fourth and last week but one of
DANIEL FROHMAN'S ELABORATE PRODUCTION,
OLD HEADS AND YOUNG HEARTS.
"Completely eclipses the memories of former revivals"—Press. "A managerial triumph"—World. "A superlatively handsome revival"—Sun.
Evenings at 8:15. Saturday Matinee at 2.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
The Spanish Dancing Beauty,
CARMENCITA
STEBE AND TREPP, Comedians,
DUTCH DALY.
EMMA MARTENS.

MADISON SQUARE THEATRE.
A. M. PALMER, Sole Manager
Begins at 8:30. Over at 10:55
THE GREAT AMERICAN PLAY,
ALABAMA,
A drama of American life in 4 acts, by Augustus Thomas, Esq.
Next week—THE MERCHANT.

1890 SEASON 1891

RICHARDSON AND FOOS,

THEATRICAL

Printers & Engravers

112 Fourth Avenue, New York.

GEORGE PATTERSON, - - - SOLE PROPRIETOR

Most complete Show-Printing House in the world. None but the best artists engaged.

STOCK PRINTING FOR

MONTE CRISTO.
TEN NIGHTS IN A BAR-ROOM.
MOTHS.
DIPLOMACY.
CORSICAN BROTHERS.
DR. JEKYLL AND HYDE.
TWO ORPHANS.
TWO NIGHTS IN ROME.

PANTOMIME, BURLESQUE AND VARIETY CUTS.

First-class Work Only at Reasonable Prices.

ESTIMATES CHEERFULLY GIVEN.

CAUTION TO MANAGERS.

THERE IS BUT ONE FIRST-CLASS OPERA HOUSE IN CARBONDALE.

DO NOT BE DECEIVED BY A PARTY WHO IS TRYING TO BOOK COMPANIES FOR A SMALL HOUSE HERE.

For Open Time in 1891-92, apply to

J. O'HEARN, Manager Opera House, Carbondale, Pa.

TONY PASTOR'S THEATRE.
14th St.
MATINEE TUESDAY AND FRIDAY
FRANK BUSH.
HARRY KERNELL, LOTTIE GILSON.
MARGUERITE FISH,
JOHN E. DREW and a GRAND COMPANY.

*** The rate for cards in Managers' Directory is $1 per line for three months.

MANAGERS' DIRECTORY.

THEATRES.

BONHAM, TEXAS
GRAND OPERA HOUSE.
On the ground floor. Largest stage in the state. Elegant dressing-rooms. Comfortably heated. Lighted by electricity. Built by the principal business and professional men of Bonham, who take a personal interest in its support. First-class attractions only are being booked. Managers having open time write or wire W. G. FERGUS, Manager.

EL PASO, TEXAS.
MYAR'S OPERA HOUSE.
Seats 950. Population 12,000. Complete scenery. Stage 40x60. Address to Plainwell, Mich., until September 1, 1890. Dates open. J. J. STEWART, Manager.

FAYETTEVILLE, N. C.
Population, 8,000. OPERA HOUSE.
Seating capacity, 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1890-91. Address W. C. McDUFFIE, Jr., Manager.

HAGERSTOWN, MD.
ACADEMY OF MUSIC.
C. M. FUTTERER, Manager. Population, 14,000.
Seating capacity, 800. Will share with first-class attractions.

JACKSONVILLE, FLA.
METROPOLITAN OPERA HOUSE.
J. B. TOGNI, Proprietor. Complete in all its arrangements. Seating capacity, 900. Address all communications to J. B. TOGNI.

MONONGAHELA CITY, PA.
OPERA HOUSE.
Population, 6,000. Seating Capacity, 600. Some open dates in March, April and May. Good shows wanted. Also booking for 91-92. H. J. GAMBLE, Proprietor.

MT. STERLING, KY.
GRAND OPERA HOUSE.
Seating capacity, 800. Population, 8,000. Best show town in the state. Want few first-class attractions for May and June. Books open for season 1891-92. For first-class attractions only. J. F. TABB, Manager.

MEADVILLE, PA.
ACADEMY OF MUSIC
E. A. HEMPSTEAD, Proprietor and Manager. Complete in every detail. J. & BACK, Baggage Transfer.

NEW YORK, N. Y.
METROPOLITAN OPERA HOUSE
Open dates for the Summer and Fall season for first-class performances. Operatic or Theatrical Concerts, Lectures, etc. Offices of the company, 7th Ave. and 39th Street. Open daily from 10 to 5. EDMUND C. STANTON, Director.

OSHKOSH, WIS.
GRAND OPERA HOUSE.
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. R. WILLIAMS, Manager.

OWENSBORO, KY. Pop. 15,000.
NEW TEMPLE THEATRE.
Ground floor, newly built, regular prices. Close connections Louisville and Evansville. Booking now for 91-92. Want attractions for April and May, and first class repertoire co. Fair week Oct. 5; Opera preferred.
A. G. SWEENEY, Manager.

QUEBEC, CANADA.
ACADEMY OF MUSIC.
QUEBEC ON THE BOOM.
Every facility for the comfort and successful business of companies. City population, 85,000; 170 miles East of Montreal. Railway trains are held for the departure of the companies, after performance. WILLIAM E. RUSSELL,
Agents, Klaw & Erlanger. Proprietor and Manager.

ST. JOSEPH, MO. Pop. 80,000.
KENSINGTON GARDENS.
Summer Opera Season. The most magnificent Summer Opera Garden in the West. Everything new and first class. *The only Summer resort in St. Joseph.* Proscenium opening of stage, 40x38; seating capacity, 2,500. Under "canopy roof." Want engagements from June 1. Liberal inducement to all troupes. Address H. J. FADDOCK Box 586, St. Louis, Mo., or Box 656, St. Joseph, Mo.

TARBORO, N. C.
NEW GRAND OPERA HOUSE.
The most elegant and complete Opera House in operation in the state. Seating capacity 700. Opera chairs throughout. New scenery. Good attractions wanted.
Address JOSEPH MORRIS, Manager.

HOTELS, ETC.

NEW HAVEN, CT.

BOSTON EXCHANGE CAFE,
Opp. Proctor's Opera House.
THE ONLY THEATRICAL RESORT IN THE CITY.
Private Room for Professionals.
J. R. WATERMAN, Manager.

HARTFORD, CT.

HOTEL HEUBLEIN,
Lewis, Wells and Trumbull Streets.
European Plan. Rooms, $1.50 per day.
Strictly first-class. Hot and cold water in every room, also steam and open fireplaces. The only house in the United States furnished throughout with imported rugs.

ST. LOUIS, MO.

HOTEL GARNIER,
620 Walnut Street.
Opposite Standard Theatre, and within two blocks of Olympic, Havlin's and Grand Opera House.
PROFESSIONAL RATES, $1 PER DAY.
THOS. KEEFE, Proprietor.

WASHINGTON, IND.

MENZEL'S PHARMACY.
The Leading Drug Store.
COSMETICS, PERFUMES, TOILET ARTICLES, ETC.
287 Main Street, Washington, Ind.

TOUR OF

Maude Granger

In Richard Davey and Lucy Hooper's play

INHERITED

(L'Heritage d'Helene).

Communications to

W. M. WILKISON,
Manager,

Care Klaw & Erlanger, 25 W. 30th St., New York.

ED. COLLYER,

TEACHER OF STAGE DANCING,
46 Clinton Place, New York City.

See what the English papers say of my pupil, Miss Edith Bruce:
"The vivacious Miss Edith Bruce is the life and soul of the fun."—Liverpool Mercury, March 31, 1891.
"In the part of a dainty domestic, Miss Edith Bruce displayed some unaffected humor in the songs and dances allotted to her, and made herself a great favorite with the audience."—Liverpool Daily Post, March 31, 1891.
"The song and dance of Edith Bruce were done with bewildering rapidity, and elicited hearty encores, accorded with enthusiastic applause."—Liverpool Echo, March 31, 1891.
Edith is English, but when last I saw her she was from Jersey. Taught by Ed. Collyer.

MANAGERS!

Young lady of dramatic ability and some experience, with first-class wardrobe. Would play small part under responsible management—season 1891-92.
Address MAY W. PUTNAM,
290 Fourth Street, Detroit.

An Illustrated Lecture on Egypt, by

EDWIN RALPH COLLINS,

OF "TEXAS SIFTINGS."

Fifty Beautiful Views Illustrative of Ancient Egyptian Life and Customs.
"Judge" Collins is authority on ancient Egyptian history.
Dates Now Booking.
For terms and dates address J. L. COLLINS, Westfield, N. J.

Wilfred North
ACTING MANAGER
Marie Hubert Frohman
In THE WITCH.

CUT THIS OUT.
GRAND PALACE HOTEL,
97 to 103 S. Clark St.,
CHICAGO.
Four minutes' walk from Court House. Rooms, $1 weekly. Transients 50c. up. Both Plans. Every thing new. Companion to late Chicago Club, Chef.

UNION TRANSFER AND STORAGE CO.
121 to 125 East 22 Street,
Telephone Call, 21st Street 700
Branch Offices—467 Fourth Avenue, and
234 PARK AVENUE
Opp. Grand Central Depot.
Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.
Trunk storage reduced to 25 cents per month.
W. McCARTY LITTLE, Pres.
J. H. JONES, Sec. and Treas.
Moving of Theatres and Companies a Specialty

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, EDITOR.

A news magazine, devoted to the interests of dramatic art, and the leading theatrical publication in France.

PUBLISHED BI-MONTHLY.

Subscription: 1 year, $5.50; 6 months, $3.25; single copies, 30 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR.
1432 Broadway, New York.

MISS MADELINE LUCETTE,
COMEDIENNE.
POWER OF THE PRESS—Star Theatre.
DISENGAGED, May 2.

THE CHRISTMAS DRAMATIC MIRROR
1890.
We have left a few copies of this remarkably successful holiday number. The price has been raised to 50 cents a copy.
Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE GIDDY GUSHER PAPERS.
By MARY H. FISKE.
Bound in cloth, 75 cents. By mail, 80 cents.
Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE DRAMATIC MIRROR BINDER.
Cloth. Gilt lettered. Holds 78 numbers. 75 cents. By mail 95 cents.
Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE DRAMATIC MIRROR QUARTERLY
JANUARY NUMBER
contains articles by Brander Matthews, William Archer, Ignatius Donnelly, Albert Ellery Berg, Albert Edmund Lancaster, Edward Fuller, George Edgar Montgomery, J. Cheever Goodwin, Charles R. Pope, J. A. Waldron, Collins Shurtevant, and George Parsons Lathrop. Price 25 cents, postage prepaid.
Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

NEW TEMPLE THEATRE, OWENSBORO, KY.
Ground floor. Newly built. Dates wanted for April and May.
Address H. G. SWEENEY, Manager.

*** The rate for Professional Cards is $2 per agate line for three months.

Rosa Rand

TEACHER OF

DRAMATIC CULTURE & ELOCUTION

Ladies and Gentlemen prepared for the STAGE, PLATFORM and HOME CIRCLE. Particular attention paid to coaching amateurs. Send for circular and references. Residence, 211 West Thirty-eighth Street, New York.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and coaches stars, amateurs and others in special characters.

Successful pupils: The Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Louise Thorndyke, Cora Tanner, Selina Fetter, Stella Teston, Cora Dean, etc.

201 WEST 21ST STREET, NEW YORK.

Edwin Booth

Letters may be addressed

Care DRAMATIC MIRROR.

Henri Lynn

ECCENTRIC COMEDIAN.

Permanent address THE TRAFALGAR, 197 Seventh Avenue.

Mr. Alfred Ayres

224 West 15th Street.

Author of "The Orthoepist," $1; "The Verbalist, $1; "The Mentor," $1; "The Essentials of Elocution," 60c.; "Grammar Without a Master," $1 etc.

By mail, postage paid

ELOCUTIONARY AND DRAMATIC INSTRUCTION

Mr. Jesse Williams

Gives Lessons in Vocal Culture,

Deep Breathing, Vowel Formation, Tone Production and the Art of Singing in English.

Address 113 East Twenty-sixth Street.

Miss Emma R. Steiner

MUSICAL LIBRARY. Orchestrations of 300 Operas for sale or rent. Address Steinway Hall, New York.

Chidley & Castelbert

SCENIC ARTISTS.

Academy Scenic Studio, 40 W. 28th Street, New York.

M. Herrmann

THEATRICAL and BALL COSTUMES.

145 FOURTH AVENUE, NEW YORK.

Amateur Theatricals a Specialty.

Hawthorne

COSTUMER.

4 East 20th Street, New York

The Eaves Costume Co

63 East 12th Street, New York.

Defy competition in price, style or workmanship. Managers and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New wardrobes made to measure for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States especially adapted to amateur theatrical uses. Send for catalogue.

Lester Shaffner

Fencing Academy. Engagement for exhibitions. 680 Sixth Ave.

Horace McVicker

32 WEST 30TH ST., NEW YORK CITY.

THEATRES REPRESENTED, ATTRACTIONS BOOKED.

PLAYS READ AND PLACED.

New York Office W. Vicker's New Theatre Chicago.

E. D. Robbins

ARCHITECT.

238 La Salle St., Chicago, Ill.

Plans for Theatre Halls and Stages a specialty. All work guaranteed. Correspondence solicited.

Harry Watcham

In advance of

THE OLD HOMESTEAD.

FOR TWO SEASONS

1889-90. 1890-91.

Present season closes May 30.

Address MIRROR.

Miss Isabel Annesly

LEADING LADY.

Last with Madame Rhea.

At liberty for season 1891-1892.

Address MIRROR.

Neil Burgess

IN

THE COUNTY FAIR.

Under the management of

DAVID TOWERS.

Address Union Square Theatre.

Walter Allen

SINGING COMEDIAN.

with

LOTTA

AT LIBERTY FOR SEASON 1891-92.

Address MIRROR.

Chas. T. Ellis

SEASON 1891-92.

In Legitimate Domestic Comedies. Managers having open time address

LOUIS C. BEHMAN

Hyde and Behman's, Brooklyn, N. Y.

Clay Clement

Keene

SEASON 1891-92

WILL OPEN AUG. 31, 1891.

Address Castleton Corners,

Staten Island, N. Y.

Marie Cahill

HANLON'S SUPERBA CO.

Address MIRROR.

Albert K. Fulton

Author of

INA,

LOTTA'S GREATEST SUCCESS.

Address Colonnade Hotel, Philadelphia, Pa.

Fanny Davenport

In a magnificent production of sardou's

CLEOPATRA.

Alice Johnson

PRIMA DONNA SOPRANO.

AT LIBERTY. Repertoire THIRTY OPERAS.

Address, Mme. [illegible] Co., No. 7 Rue Scribe, Paris, France.

Marie Sailer

SEASON 1891-92.

BIRDS OF A FEATHER,

By Herbert Hall Winslow.

Address this office.

Ernest Tarleton

Having terminated 3 years' engagement with John Hare, Garrick Theatre, London,

AT LIBERTY.

Address 1105 Lexington Ave., New York.

John H. Bunny

NELLIE McHENRY CO.

AT LIBERTY AFTER MAY 9.

Address this office, or No. 560 7th Ave., N. Y. City.

Chas. J. Hagan

At liberty after May 4. With Lotta's Former Company.

Address MIRROR.

Marie Hillforde

LEADS DISENGAGED. Address MIRROR or Agents.

Patti Rosa

THE CHARMING COMEDIENNE.

SEASON OF 1890-92.

Beginning early in Sept., 1891.

A Few Dates Open for Best Theatres Only.

Address, WILL O. WHEELER, as per route.

Josephine Cameron

AMERICAN TOUR.

SELECT REPERTOIRE.

Manager of capital and ability wishing to negotiate for balance of present season and for 1891-92, address per route.

Kittie Rhoades

Starring in

POLLY, OR AN OLD MAN'S DARLING.

INSIDE TRACK. UNCLE DANIEL.

Edward Webb

As TODDLES.

In J. M. Hill's SHIP AHOY Co., No. 1.

Willard Newell

Address MIRROR. HOME SWEET HOME.

Julia Arthur

THE STILL ALARM.

Address MIRROR.

Helen Dayne

LEADING, WITH LOTTA.

AT LIBERTY 1891-92.

Address MIRROR.

Charles D. Herman

LEADING BUSINESS.

AT LIBERTY SEASON 1891-92.

Address MIRROR or Agents.

J. J. Farrell

A great success as THOMAS HENRY BEAN in HELD BY THE ENEMY.

AT LIBERTY APRIL 25.

Address this office.

Edwin Ferry

AT LIBERTY AFTER MAY 16.

With LOUIS JAMES season 1890-91.

Apollos Claudius, Cassius, Baradas, Cassio, Banquo, Etc. Simmonds & Brown, or this office.

Alfred Young

Address care the American Academy of Dramatic Arts, 22 East Twenty-fourth Street.

Celie Ellis

SOUBRETTE and INGENUE ROLES.

Permanent address 222 West 23d St., New York.

Mary Timberman

AT LIBERTY.

Heavies, Characters and Emotionals. Address MIRROR.

Miss Georgie Reignolds

DISENGAGED.

Apply to Simmonds & Brown, Agents.

Ethel Winthrop

AT LIBERTY MARCH 1.

Address MIRROR.

Maude De Orville

At liberty for Summer and season 1891-92. Leads and Juveniles. Address—Lake, Ohio.

Howard Kyle

TWO DISTINCT STUDIES

in Miss Mather's production, Jeanne d'Arc.

Lillian Stillman

Cornetiste. At liberty after April 6. Clarionet, Tambourine, Wing and soft dancer, Contralto voice. Address MIRROR.

Lottie Alter

AT LIBERTY AFTER MAY 31.

Address Stuyvesant House.

A. D. Cameron

Agent or business manager. At liberty. Many years' experience. Address 16 Broadway, Providence, R. I.

Gwynne Cushman

AT LIBERTY. Light Comed., Character.

Address MIRROR.

Edward Poland

COMEDIAN, MAGGIE MITCHELL'S CO.

Address Simmonds and Brown.

Amelia Bingham

Leading Juveniles and Ingenues with the Fredericksburg Company (Cincinnati Commercial).

Lloyd Melville Bingham

Character actor and juveniles. Disengaged.

118 Fulton Street, New York.

Palmer Collins

Manager and Man. Co. Disengaged for season 1891. At liberty for coming season. Leads, Heavies, Characters.

J. A. BROWN, or 313 W. 31th St.

Miss Louie K. Quinton

Closed successful season as Valerie in The Soldier. At liberty. Address Simmonds & Brown, or this office.

J. M. Buckner

Late Harry A. Thomas' The Soldier. At liberty. Business manager, treasurer or advance. Simmonds & Brown, or this office.

Henry Leone

BARITONE. At liberty for Summer, from May 1. Address New York Clipper.

*** The rate for Two-line Display Professional Cards is $3 for three months.

Mr. Marshall P. Wilder

Permanent address, care New York Post Office.

Grace Sherwood

In Blue Jeans. Soubrette, dance and songs. 178 Sixth Ave.

Harriette Weems

Leading Lady with Frank Mayo. At liberty April 18.

Thos. J. Lawrence

Address 10 Gramercy Park.

Mrs. Augustus Cook

(Miss Madge Carr.) Steinway Co. Season 1890-91.

C. E. Callahan

Manager Lizzie Evans, 1127 Broadway, New York.

Lizzie Evans

Address care Frohman's, 1127 Broadway, New York.

James L. Carhart

Nason Hartfield in Jim the Penman. Season 1890-91.

Fanny D. Rouse

At liberty. Character Comedy. Address agents.

John Saunders

Comedian. Address Agents.

Edward Wonn

Address MIRROR, or 721 Sixth street, Washington, D. C.

Minnie Dupree

Address Simmonds and Brown.

Harriet Avery

Prima donna soprano. Grand or comic opera. 219 Seventh Ave.

George B. Windsor

Light comedy and character. Address MIRROR Office.

Mervyn Dallas

Lead. Heavies. Address Lyceum Theatre or MIRROR.

Harry Corson Clarke

With The Burglar.

Nina Lansing

At liberty. Season 1890-91. Address care MIRROR.

Gordon Emmons

Heavies. New York productions only. Address MIRROR.

Rose Watson

The Widow. Millionaire Company.

Clara Louise Thompson

Diana in Paul Kauvar. Season 1890-91.

Ernest Bartram

Address Roland Reed Co., or Agents.

Frank Coltman

Light comedy. Disengaged. Address 1229 E. 27th Street.

Laura Lorraine

Singing and Dancing Soubrette and Ingenues. 317 E. 10th St.

Catherine McLaen

As Faust in Faust Up to Date. En Route.

Dave Seymour

Character Actor. Season 1890-91, Mora Williams Co.

Eleanor Barry

Leading and Juvenile. Disengaged. Address MIRROR.

Daisy Lovering

Ingenue in The Millionaire Company.

Katharine Arnold

Leading engagement. Address 312 E. 21th Street.

Alf. Fisher

At liberty for 1891-92. Address Agents.

Louise Wakelee

Juveniles and character. 230 West 42d Street.

John E. Martin

Peter Meredith in My Jack. Address 708 Lyard St., Philadelphia.

Rachel Booth

Re-engaged for Jumpy—Natural Gas. At liberty after May 9.

Eleanor Merron

Leading and Light Comedy. Frohman's Dramatic Exchange.

Lottie Winnett

Starring W. J. Florence's Engagement. En route.

Miss Kate Davis

With Alice Fridger's Baby. Address 325 W. 42d St., N. Y.

Adele Belgarde

Disengaged. Simmonds and Brown, or 304 W. 58th Street.

AN INSTANTANEOUS HIT

The Comedy Success of the Season,

A Night's Frolic

Now playing its initial Metropolitan engagement Park Theatre, Boston, for five weeks, from April 20.

HELEN BARRY

IN THE DUAL ROLE.

Lady Betty and the French Chasseur.

UNANIMOUS APPROVAL OF THE BOSTON PRESS.

HERALD—"Funniest of its kind yet seen."
GLOBE—"Helen Barry's success was decided."
JOURNAL—"Innumerable mirth-provoking situations."
POST—"Miss Barry is a gallant figure in uniform."
RECORD—"Has undoubtedly scored a success."
TRANSCRIPT—"A crowded and delighted audience."

TRAVELLER—"Not a dull moment in the whole piece."
COMMONWEALTH—"It has many genuinely funny situations."
REFEREE—"Miss Barry whirls through the piece a veritable embodiment of fun."
BEACON—"A first-class success."
HOME JOURNAL—"The fun is fast and furious."
ADVERTISER—"Made a distinct hit."

SEASON 1891-92. OPEN TIME AFTER NOV. 15, 1891. Address

WALTER COLLIER, Business Manager for Helen Barry, Park Theatre, Boston

OPEN TIME

LELAND OPERA HOUSE,
ALBANY, N. Y.
F. F. Proctor, Lessee and Manager
May 1, 2, 5, 7, 8, 9, 11, 12, 14, 15, 16, 19, 20, 21, 22, 23, 25, 26, 28, 29, 30.

GRISWOLD OPERA HOUSE,
TROY, N. Y.
May 7, 8, 9, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30.

DECORATION DAY OPEN in all Houses except Hartford.

PROCTOR'S OPERA HOUSE,
HARTFORD, CT.
May 11, 12, 13, 18, 19, 21, 22, 23, 25, 26, 27, 28.

PROCTOR'S
NEW HAVEN OPERA HOUSE,
May 1, 4, 5, 7, 12, 13, 14, 16, 18, 20, 21, 23, 25, 26, 27, 28, 29, 30.

PROCTOR'S
GRAND OPERA HOUSE,
BRIDGEPORT, CT.
May 1, 7, 8, 12, 13, 14, 15, 16, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30.

ALBANY THEATRE,
H. P. Soulier & Co., Props. and Mgrs.
May 5, 11, 12, 13, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30.
POPULAR PRICES.

Apply to COL. D. A. KEYES,
Proctor's Theatre, 23d Street, New York.

Grand Opera House

Washington Street, above Dover. BOSTON, MASS

PROCTOR AND MANSFIELD, - - PROPRIETORS AND MANAGERS

As Boston thrives, its Playhouses grow with it.

THE GRAND OPERA HOUSE, now in the 4th year of its increasing popularity, and which by its excellent management has steadily grown in popular favor, is situated in the heart of the BUSINESS CENTRE OF THE CITY.

Business in the past few years has moved Southward, toward the locality wherein this ELEGANT AND COMMODIOUS THEATRE is located, until now it is the centre.

THE GRAND OPERA HOUSE is so conveniently and accessibly situated that all lines of travel and modes of conveyance can empty their passengers at THE VERY DOORS OF THE THEATRE.

The Grand Opera House is the LARGEST THEATRE and has the LARGEST STAGE (with the exception of one) IN THE CITY OF BOSTON.

The Grand Opera House, during its *regime*, has turned A STRONG CURRENT OF HUMANITY IN A NEW DIRECTION. LARGE RECEIPTS are the order of this house (when plays and companies prove attractive). Among the STRONG LIST OF ATTRACTIONS booked for the coming season may be mentioned a magnificent production of MR. BRONSON HOWARD'S SHENANDOAH, under the direction of Chas. Frohman. Also the production of the new PARLOR MATCH, by MESSRS. EVANS AND HOEY, who in one week this present season, played to $8,173 00.

Applications will be received for the remaining open weeks, including the opening week, AUGUST 9th, SEASON 1891-92.

STARS AND COMBINATIONS apply to Col. D. A. KEYES,
PROCTOR'S THEATRE, 23d Street, New York.

1878. UNINTERRUPTED TOUR OF FOURTEEN SEASONS. 1892

OLDEST OPERA COMPANY IN AMERICA.

GEORGE A. BAKER'S

BENNETT-MOULTON COMIC OPERA COMPANY.

Time all filled until May 1892. Now Booking for Season 1892-93.

SUMMER SEASON commencing MAY 25, at the EUCLID AVENUE OPERA HOUSE CLEVELAND. A few good Principals and Chorus People needed to complete strong double cast. Permanent address, CAZENOVIA, N. Y.

1891. SEASON 1892.

The Distinguished Young Artiste,

MISS ELSIE LESLIE,

In DANIEL FROHMAN'S Production of MARK TWAIN'S

PRINCE AND THE PAUPER.

DRAMATIZED BY ABBY SAGE RICHARDSON.
ORIGINAL CAST.
Address G. W. LYNCH, Lyceum Theatre, New York,
Or JULIUS CAHN, 1127 Broadway.

Now Booking Season 1891-92.

MARIE GREENWOOD OPERA COMPANY

Artists of recognized ability. Larger chorus. New costumes. Our own orchestra. Giving first-class productions at standard prices. Managers desiring this attraction address
KIRTLAND CALHOUN, Manager Marie Greenwood Opera Co.,
62 Linden Street, Memphis, Tenn.

NEW PLAYS AND PLAYS OF FORMER SEASONS

REVISED and REWRITTEN.

Adaptations from German and French Productions.
ALBERT ELLERY BERG,
Room 15, 49 West 28th St., New York
(The Frohman Dramatic Exchange)
Residence, 356 West 29th St.

REVISED and REWRITTEN.

JACOB LITT'S THEATRES

Grand Opera House, ST. PAUL. New Bijou Theatre, MINNEAPOLIS.

Two of the finest and most complete and best paying play-houses in America.

THESE THEATRES WILL BE KEPT OPEN ALL SUMMER.

A Representative American Stock Company will be Organized by Manager Litt upon his Arrival in New York, April 27, to Fill a Summer Season of Ten Weeks, Alternating in the Twin Cities.

FIRST-CLASS ATTRACTIONS WANTED TO OCCUPY THE TIME UNUSED BY THE STOCK COMPANY.

Address all communications
JACOB LITT, STURTEVANT HOUSE, NEW YORK.

G. E. Lothrop's Enterprises

LOTHROP'S GRAND MUSEUM, Boston, Mass.
LOTHROP'S PORTLAND THEATRE, Portland, Me.
LOTHROP'S NEW OPERA HOUSE, Worcester, Mass.
LOTHROP'S NEW OPERA HOUSE Providence, R. I., will be built during the Summer, Lothrop's Stock Companies producing Standard Dramas.

NOTICE.—At the Portland Theatre FIRST-CLASS Combinations can always book time.

G. E. LOTHROP, Washington St., cor. Dover, Boston, Mass.

H. C. Miner's Enterprises.

H. C. MINER'S FIFTH AVENUE THEATRE, New York.
H. C. MINER'S PEOPLE'S THEATRE, New York.
H. C. MINER'S BOWERY THEATRE, Newark, N. J.
H. C. MINER'S BOWERY THEATRE, New York.
H. C. MINER'S EIGHTH AVENUE THEATRE, New York.
Cable address "MINER."
Address all communications to H. C. MINER, Fifth Avenue Theatre, New York.